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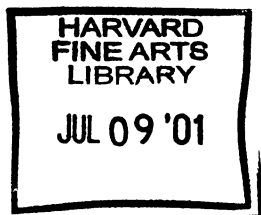
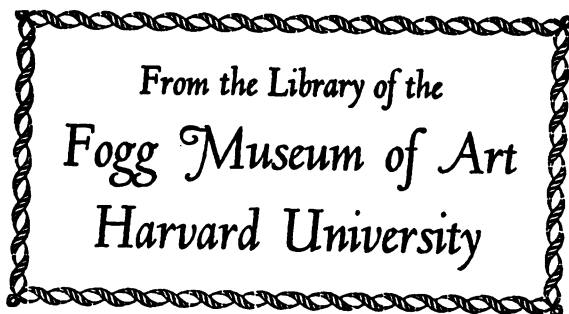


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The Pennsylvania Academy of the Fine Arts

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CATALOGUE

OF THE

THOMAS B. CLARKE

COLLECTION

OF

AMERICAN PICTURES

EXHIBITION

OCTOBER 15 TO NOVEMBER 28, 1891

PHILADELPHIA

1891

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Pennsylvania Academy of the Fine Arts

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NOTE

The manuscript for the present catalogue has been furnished by the generous owner of the collection, so that the Academy is in no wise responsible for facts or opinions expressed in it. The Academy takes this occasion to testify its high appreciation of the good work done in the true interest of American art and artists by Mr. Clarke, and to acknowledge its indebtedness to him for the privilege of holding the present exhibition of his unrivalled collection of the best works of our artists.

CHARLES HENRY HART
Chairman Committee on Exhibitions

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CATALOGUE

Henry Alexander.

Born in San Francisco, Cal., in 1860, he perfected his art, after the usual preliminary study at home, by seven years of labor at Munich, where he was a pupil of Professors Lindenschmidt and Loeffts. It was in Munich that his first public exhibit was made, in 1879. Upon his return to this country he made his appearance in our own exhibitions, always with credit to himself. His picture, *The Capmaker*, at the National Academy exhibition, drew merited attention to him. Mr. Alexander has latterly devoted himself largely to portraiture, and his studio has entertained as sitters some of the most distinguished men and women of California. As a genre painter he now produces little, but all that he does send out in this vein is distinguished by originality and pleasing character of subject, fidelity to nature, just characterization, good color and sound artistic style.

1. *The Capmaker.*

He sits at the lofty window of an old mansion which has been converted into a workshop, working at a sewing machine. The composition is replete with detail and with mechanical accessories, all carefully and truthfully rendered. The subject was painted on the spot, in a New York City factory. Signed at the left and dated 1884.

Thomas Allen.

At a time when we are beginning to discuss American Art as representative of American nature, and not merely for its technical perfection, the labors of Mr. Thomas Allen commend themselves to special attention. His pictures are native in spirit and in subject, and in all his transcriptions of nature he never misses the delicate sensibility of the artist in the technical dexterity of the painter. As a painter he is a naturalist of the refined type, a lover of the brighter side of nature, and in his art one of her most sympathetic translators. He paints cattle and landscape with equal skill, and is at his best in his combinations of the two. He comes from the best of New England stock, though he was born in St. Louis in 1849. His great-grandfather was a militant chaplain in one of the Revolutionary regiments, and fought at Bennington. His grandfather was one of the founders and presidents of the Berkshire Agricultural Society, and was the first American to visit Libson and purchase merino sheep of the famous flocks of the Count of Moularo, then confiscated by the Spanish Junta and sent to Portugal for market. His father was educated in Pittsfield, Mass., studied law in Albany, became the proprietor of *The Madisonian*, published in Washington, D. C., and over-shadowing Van Buren's administration, ultimately went to St. Louis. He was the first president of the Missouri Pacific Road, placed the first locomotive which ever crossed the Mississippi River, and was the organizer of the Southwestern Railway schemes, as well as a chief factor in the development of the mineral wealth of Missouri. Out of his enormous energy and tireless inventiveness the elder Allen created one of those fortunes of which our generation in this country is reaping the benefit. Thomas Allen developed his artistic bent in his boyhood, and may be considered to have begun his career as a student with Professor Pattison, of St. Louis. In company with the Professor he visited Colorado, and upon his return could show by his voluminous pencil sketches the paths he had wandered over. He went to Düsseldorf in 1871, and entered the Royal Academy there, under Professor Ducker, in 1872, going through the various classes and graduating in 1878. He then studied several years in Paris. He first exhibited in the National Academy of Design in 1876, and figured also in the Salons of '82 and '87. In 1884 he was made a member of the Society of American Artists and an Associate National Academician. He is a director in the Boston Fine Art Museum, vice-president of the Boston Art Club, and is one of the best-known collectors of ceramics in America. His first display in New England was made at Williams & Everett's galleries in 1883, and from that date he has enjoyed the respect and regard of all who have been fortunate in his acquaintance. He resides in Boston, where his art collection ranks among the esthetic wonders of the town.

2. Maplehurst at Noon.

A New England pastoral landscape is seen in the glow of mid-summer. The luxuriant vegetation is in its full richness of verdant leafage, and a herd of cattle seek shelter from the oppressive heat of mid-day in the grateful shade of a meadow grove. The picture is a study in greens, extremely realistic in character yet eloquent of the poetry of nature. This picture was shown in the National Academy of Design, 1879, and was the means of calling most favorable notice to the artist's works.

Thomas P. Anschütz.

The exhibition, some ten years since, in New York city, of a picture called "The Ironworker's Noon," gave a new name its place of note in American art. The picture was shown at the American Art Galleries in Madison Square. The owner was then, as now, Mr. Thomas B. Clarke. The art critics exhausted their vocabulary in praise of this work, which deserved all the commendation it received. It was admirably engraved on wood and published as a representative American Art work of the year in our leading illustrated journal. Rarely had a new star risen over the horizon of our art with such brilliancy. The artist, Thomas P. Anschütz, is a native of Kentucky. He was born in 1851, of a family of German origin, related by ties of distant kinship to the great Munich painter, Professor Herman Anschütz. He grounded himself in his art at the Pennsylvania Academy of the Fine Arts, and formed one of the remarkable group of pupils, whom Mr. Thomas Fikins developed. The sterling quality of his art has rendered him one of the most competent of instructors, as well as a subject painter of power. He has his studio in Philadelphia, and is connected with the schools of the Pennsylvania Academy.

3. The Ironworkers' Noontime.

At the stroke of noon the toilers at forges and furnaces emerge into the cinderous outer precincts of the foundry, for a brief respite from labor, and refreshment against labor yet to come. Utter weariness and the robust strength of abundant manhood are seen in contrast. One young giant stretches his powerful limbs, as if shaking off his chains.

Others exhaust their superfluous vitality in a mock battle. Some seek refreshment in drenching their hot and grimy bodies with water, and others sink listlessly into supine repose. The shadow of a cloudy day rests upon the scene and softens the severity of its naturally harsh outlines and vast and ponderous massiveness, while investing the figures, which animate it, with a certain seriousness and dignity of color in keeping with the spirit of the subject.

William Bliss Baker.

American art experienced a loss not easy to repair in the death of William Bliss Baker, in 1889. During a few years of original productiveness this young artist had rapidly ascended to the head of his profession, and taken a permanent place among the landscape painters of our day. Born in New York, in 1859, a pupil of Albert Bierstadt, M. F. H. De Haas and of the National Academy of Design, he was, above all, a graduate of the great school of Nature. No reflection of his artist instructors was visible in his productions. He possessed, in an eminent degree, the very uncommon ability to elaborate detail and to render minute and subtle effects with close finish, while yet preserving in his pictures the breadth and dignity of the largest facts. His landscapes were true character studies, in which varieties of vegetation and the varying influences of light and weather were identified with amazing skill. He first exhibited at the National Academy, in 1879, and in 1889 took one of the Hallgarten prizes. In 1889, in the enjoyment of a flood-tide of success such as rarely comes to an artist not of mature years, he went to his summer studio, at Ballston, New York, never to return. His death occurred there in the month of November, and was the result of a cold contracted in the course of his outdoor studies.

4. Silence.

The interior of one of the primeval forests to be found in upper New York State. Positive solitude is expressed in the untrodden wilderness, and in the motionless trees, whose branches do not stir nor foliage rustle, the title of the picture is admirably borne out. The painting displays a perfect fidelity to facts, and great wealth of detail, together with all the artist's delicate appreciation of the subtler beauties of nature and their appeal to the sentiment and the imagination.

George Henry Boughton.

Although of English birth, America claims George H. Boughton as a native artist, and on good grounds. Born near Norwich, England, in 1834, he was brought to this country by his parents as a child of three years. The family settled in Albany, N. Y., and there the little boy commenced to teach himself to draw and paint. His early efforts secured him sufficient local support to enable him to visit Europe in 1853, and he brought back from a tour of Scotland, Ireland and the Lake Country pictures which added to his circle of admirers and supporters. His early works were landscapes and to this day he shows in this field a close sympathy with nature and masterly skill in her rendition. While subsisting by landscape painting, he devoted a portion of his time to the study of the figure, and in 1858, when he settled in New York City, he had already produced some creditable genre works, chiefly of incidents of child life. In 1860 he went to Paris, where he enjoyed the friendship and advice of Edouard Frère, and the following year settled in London, where he still remains. His first public hit in England was made at the Royal Academy in 1863, and since that date his career there has been one of uninterrupted success. An amiable personality made him socially popular as well as artistically notable, and while he preserved his associations with America and was elected a member of the National Academy of Design in 1871, he was made an Associate of the Royal Academy in 1879, and nine years later became a full Academician. It is to be noted of Mr. Boughton that while he has lived long abroad and found the amplest support from English collectors, he has turned his eyes for his most successful subjects to the land of his early childhood. His pictures illustrating the primitive days of the American colonies are without rivals, and, while he paints English life and nature with character and justice, he, even after the lapse of years, continues, in his American subjects, to delineate our native landscape and our people with accuracy. The result of his self-instruction reveals itself in his pictures in an absolute individuality of style. No school can claim him, for he paints in a school of his own; nor can any master, since he repeats the lessons of no one. Mr. Boughton has, independent of his labors of the easel, won merited distinction by literary productions in which his pen repeats the fine touch of his pencil and his brush. He writes as he paints, without affectation, with delicate but forcible strokes, and some of his character sketches of English life, illustrated by himself, will take their place among the permanent literature of our time.

5. On the Surrey Road.

The road crosses a grassy common, passing a village, a portion of which is seen in the middle plane. On the road are a lady and gentleman, mounted, with a mounted groom riding behind them. Signed at the left.

Emma B. Beach.

Among the gifted women whom the art movement in the United States has brought into prominence in our exhibitions is Emma B. Beach, of Peekskill, N. Y. At the exhibition of the Society of American Artists in New York City in 1890, her studies of flowers commanded commendation. To a subject hackneyed by countless brushes she brought an original sentiment and expressiveness. Her eye was true to nature, her color just and her touch accurate. The feminine refinement of her works detracts in nothing from their freedom and force. The odor and vibration of living nature are alone lacking on her admirable canvasses, and their suggestion, which she conveys, almost replaces the absence of them.

6. Anemones.

A study of flowers, picturesque in arrangement and of an excellent quality of color and execution.

William H. Beard.

The successful combination of satirist and painter is not a common one. Usually the spirit of satire overcomes that of the painter, reducing his art to the level of mere caricature, or else the serious, technical requirements of the painter overbalance the lighter quality of the thinker. In William H. Beard we have one of these rare survivals of the great age of Dutch painting, when satire and art still went hand in hand. A painter of the figure, of portrait, genre, cattle and landscape, it will be by his sly and pointed assaults on human weaknesses and follies, through the medium of the brute creation, that his status will be settled for the future. Mr. Beard comes by his artistic development upon a basis that would delight the believers in the theory of heredity. The whole Beard family has an artistic turn. The name has been prolific of painters and draughtsmen. His elder brother, James H. Beard, is an artist of wide repute. Mr. Beard himself is a native of Painesville, Ohio. He was born in 1825, and, under the encouragement of his mother, a woman of enlightenment and sympathetic nature, he took to drawing in early childhood, his first models being the family dog and cat and their puppies and kittens. His instructions in painting beyond such as he could impart to himself, seem to have consisted only of a few lessons from his elder brother, who was then settled in New York, and he next set up his easel in Buffalo, where his brush secured him sufficient support to enable him to visit Europe in 1857.* He painted at Düsseldorf, sketched in Switzerland, Italy and France, and in 1860 returned

to make his permanent settlement in New York. With the exception of a long tour of the prairies and his summer sketching trips, Mr. Beard has here remained and worked. It was in this city that he commenced the creation of the series of satires of animal life that have made a place for themselves on the walls of the annual exhibitions. He was elected a National Academician in 1862, and apart from his artistic activity has figured in literature as the author and illustrator of various works of a serious, humorous or satirical character, as the case might be, which have found a wide acceptance from the public.

7. The Eavesdropper.

Through a window the interior of a tavern is seen. Pothouse politicians are arguing fiercely within, and at the window one, who has been dining with a friend, leans over the table to impart a weighty secret to his companion with drunken gravity. All the characters, represented are monkeys, but in human attire and with human action. Clinging to the pent-house roof over the window a monkey who might be a mischievous boy is listening to the conversation and spying out the secrets of the two at the window. Signed at the right and dated 1878.

James Carroll Beckwith.

At the spring Exhibition of the National Academy of Design for 1881, one of the less pretentious pictures was one which secured a large share of the attention of the visitors. It was the head of a beautiful young woman resting, dead, on a bier with a smile of ineffable peace upon her face. The painter of *The Christian Martyr* was James Carroll Beckwith, born in Hannibal, Missouri, in 1852, and a pupil of the Paris École des Beaux Arts and of Professor Yvon and Carolus Duran, who had first appeared in the Salon of 1877. In succeeding exhibitions in this country Mr. Beckwith displayed some strong and life-like works in portraiture, showing himself particularly happy in the rendition of the dignified type of feminine beauty. It is as a painter of women that the artist has won his highest distinction, and it is to be remarked of his productions that he renders the most refined and delicate traits of his sitters without sacrifice of their tenderness and with a thoroughly masculine vigor of handling and strength of color. Mr. Beckwith, who has his studio in New York City, is a member of the Society of American Artists, and an Associate of the National Academy of Design.

8. Vivian.

A realization of a splendid type of handsome young womanhood, seen at full front, at bust length, and painted with a free and colorful brush.

William Verplanck Birney.

Born in Cincinnati, O., in 1858, William V. Birney was, from 1876 to 1879, one of the most promising students under Mr. Walter Smith, at the Massachusetts Normal Art School. He next spent a year at the Pennsylvania Academy of the Fine Arts, where he enjoyed the instructions of Mr. Eakins, and during four years, from 1880, painted at the Munich Academy, where he had Professors Lindenschmidt and Benezur for masters. In 1881 he received an Honorable Mention for his school work, and in 1883 made his first public appearance at the International Exhibition held in the Bavarian art capital in that year. Upon his return to America, after a time spent in travel through the country, he settled in New York, where his subjects of domestic genre, and especially those in which children figured, speedily secured attention for him. His pictures are characterized by thoroughly human sympathy with the episodes of home life, cheerful sentiment and color and conscientiousness of execution.

9. The Dolls' Concert.

Having arranged her puppet favorites as an audience, on top of the practice piano, their little mistress is regaling them with a concert as she practices her exercises. Signed at the right.

Ralph Albert Blakelock.

The career of Ralph Albert Blakelock will find record among the romances of American art. The son of a physician, born in New York City, in 1847, he was destined for his father's profession, but his native predilection for art and music rebelled. Deprived of the means of securing instruction either as painter or musician, he became his own master. Throughout his life the sister arts, to which he consecrated himself, have been allied. Some time since one of our most just and competent critics summarized

his character and his art in these eloquent, if somewhat energetic, words : "Once upon a time—so I believe all the fairy tales begin in art as in the more material subjects of such stories—I made the acquaintance in the depths of a studio like a well in a neglected corner of a studio building in this city, of an artist. He was a man of short stature and a spare frame, and he was surrounded by works which had the fibre of Titanism in them. Out of the gray-blue eyes he turned upon me shone the soul of the poet. His voice had a ring of music in it, and his lean hand, which he extended in cordial greeting to the unaccustomed stranger, the thrill of a living soul. For a moment the extraordinary vitality of the man seemed to broaden and brighten the room, invaded through its skylight by the November fog. Then, that which the man had produced, warmed the room into a glow of quite another life. Neglected by a public which did not understand him ; unnoticed by a criticism which dared not have an idea of its own ; poor, burdened, depressed and often desperate, this man of ideals and visions never swerved upon his path. He had absorbed his ideas of art from that mysterious source which no man may fathom, from that eternal vacancy of space in which the wildest winds make splendid music, and the shrillest-throated birds create immortal melodies. To him the surf upon the seashore sang a symphony that made a mental picture of the waste of waters for him to transcribe, and the rhythmic breathing of the summer breeze suggested dreams for his brush to perpetuate. Down in this dingy well in Tenth street, so solitary that the very starved mice in the wainscot were more sociable and not much less fortunate in wordly things than he, the soul that sang within him kept him alive, as the nightingale lives with its poor breast impaled upon the thorn. Happily, men have that in them which enables them to survive the lesser brutes, and I am glad to see to-day, here and there in the collections of men who feel art as well as buy it for mere money, and in at least one dealer's gallery, pictures by this man, born and bred and self-made as an artist to our soil. Among the frivolities of mere technicians, foreign bred and imitative only of the great men gone before them, things dashed off to-day to be forgotten to-morrow, and as shallow as the empty brain-pans of their producers, the dreams of this dreary studio blaze to my retrospective eyes with a living fire." A short tour of the far West constitutes the chief preparation of Mr. Blakelock for his life's work. Its results are encounters in his landscapes with Indian groups, and episodes as accessories—pictures vibrant with a strange and penetrating charm of chromatic harmonies. His color is as original and positive as the theories which his art illustrates, and the individuality of the man impresses itself upon every manifestation of his art. Mr. Blakelock's studio is in New York City.

10. Wayfarers at Eventide.

In the gloaming a party of Indians are making camp, after a weary day's journey, under the shelter of a grove. The

final fires of day expire in the sky, and the bright colors of the savage's costumes give variety to the somber richness of the shadowy foreground. Signed at the right.

11. The Headland.

At the right a rocky headland projects into the sea. The full moon is rising in serene splendor, and sky and sea vibrate responsively to the diffusion of her light. Signed at the left.

12. The Encampment.

A storm is brewing, and the nomads of the western wilderness have made camp under the shelter of a grove rich in the verdure of summer. The tepees and their Indian owners are grouped in the middle ground. The foreground is a grassy prairie, with a little pool. The rising tempest obscures most of the sky, but the landscape is lighted by struggling gleams of sunlight, the contrast of which renders the impending outburst more sinister in its threat of violence. Signed at the left.

13. The Rising of the Moon.

The moon is rising in a sky mottled with clouds. The foreground, with a scattered growth of brush and scrubby trees, whose branchwork makes silhouettes against the sky, is shrouded in gloom. In the middle plane a faint illumination from the moon renders itself perceptible. The study of gradations and the luminosity of the sky result in an interesting and powerful combination. Signed at the left.

14. Landscape at Cloverdale.

Twilight descends, curtaining a sky still pulsating with the glimmer of sunset. At the left trees make a mass in the foreground, and a line of dusky verdure marks the line of a water-course, a range of hills showing on the horizon beyond. Signed at the left.

15. Moonrise.

The moon, rising through a sky veiled by the warm vapors of midsummer, sheds a dim light on the waters of a stream which crosses the foreground. Trees are scattered along the further shore of the river, and the distance rises in a dim range of low hills against the heavens, in which a single star flashes like a jewel in contrast with the serener splendor of the moon.

Edwin Howland Blashfield.

The school of Léon Bonnat has sent back to America many graduates of distinction. One of the most notable of these is E. H. Blashfield. A New Yorker, by virtue of birth in this city, on Christmas day, 1848, Mr. Blashfield completed his artistic education by eleven years' residence, study, and experience abroad, whither he went in 1867. He signalized his return to his native land by works of a historical character, two of which, *The Minute Men*, and the picture showing residents of Boston viewing the battle of Bunker Hill from their housetops, will be remembered. It was in the direction of decorative art, however, that his sympathies tended, and in this field he achieved his pronounced successes. Whether in easel pictures or in larger works destined for mural adornment, his talent, characterized by grace of form, purity of color and a scholarly conception and inventiveness, makes its most brilliant mark. In 1882 Mr. Blashfield's art won him the election to an Associateship of the National Academy of Design, of which he became a full member in 1888. He is also a member of the Society of American Artists. During recent years his easel pictures have become more and more rare, as his time has become occupied with decorative compositions for our great mansions. He lives and labors in New York, with occasional trips to Europe, whose influence is seen in the progressive expansion and power of his art.

16. Music.

Seated at the right, on the marble garden seat of an Italian palace courtyard, a young girl plays upon a lute. At the left, two figures are seen, watching and listening over the high back of the long terrace bench. The costumes are of the seventeenth century. The verdure of a garden shows

in the background, over a carved marble wall, and beside the musician in the foreground is a large and massive classical vase. This extremely decorative composition was shown at the National Academy Exhibition of 1882.

Robert Fanshawe Bloodgood.

Born in New York City, R. F. Bloodgood became at an early age a student at the National Academy Schools, whence he graduated to the classes of the Art Students' League. He became first known as a painter of marine episodes in water colors, and has produced some effective plates as an etcher. He is a member of the New York Etching Club, and has his studio in New York City.

17. A Miss is as Good as a Mile.

The sportsman has flushed a quail, but his aim has played him false and the bird takes rapid flight across the foreground. A puff of smoke in the thicket, which closes the background in, indicates the position of the unlucky shot. Singed at the right.

Robert Blum.

One of the conspicuous figures brought forward in our artistic circles by the advancement of the art of graphic illustration created by the enterprise of the magazines of this country, was that of a young Cincinnatian, Robert Blum, by name. Among many gifted draughtsmen of the day, his brilliant and bold touch, his dashing spirit and vividness of execution made him foremost. Born in 1857, he has made his own career. He had become already an artist of positive individuality, and had exhibited his work in New York in 1879, with the American Water Color Society, before he went abroad. In all that he did a keen appreciation of character and local color and a grasp of the vitality of his topic evidenced themselves. His travels in Europe, which began in 1880, and which have included Italy, Spain, France and the Netherlands at various periods since, have been rich in productions in oil and water colors of the first fire. Recently Mr. Blum has made a tour of Japan, with noteworthy artistic results. While devoting the greater portions of his time to his easel, he still continues to contribute to our periodicals works in the black and white medium in

which he scored his original success. His studio is in New York City, although he paints much in Europe, and notably in Holland and in Venice. He is a member of the Society of American Artists, an associate of the National Academy of Design, and was one of the enterprising and progressive group of our younger artists who organized the Pastel Club. As an artist etcher Mr. Blum has produced some forcible plates, one in particular being esteemed by connoisseurs among the most important productions of its class in this country.

18. Toledo Water-Carrier.

This familiar figure of all Spanish communities is seen at the door of a house, heading his string of donkeys, and serving a maidservant who has come out with a jar at the wicket gate. The shadows of the surrounding buildings fall upon the foreground, but leave the house-wall and the figures in full light, which is rendered with a bold, broad and certain touch. Signed at the right.

Frank Myers Boggs.

Born in Springfield, Ohio, 1855. F. M. Boggs became first known as the painter of some of the most effective scenery ever set on the New York stage. From the paint gallery of the theatre, Mr. Boggs passed to the École des Beaux Arts in Paris, and became a pupil of Gérôme. His natural drift was to effects in nature, however, and while he prosecuted his studies of the figure he steadily developed his talent as a marine painter and as a painter of the grandiose and scenic subjects, afforded by the picturesque and splendid architecture of the older cities of Europe. In 1880 he made his first appearance in the Salon. The French Government, always allert in its appreciation of new abilities, became one of his earliest patrons, acquiring in 1881 and 1882 two of his paintings for the National Collections. When he commenced exhibiting in America his success was immediate, and at the first Prize Exhibition at the American Art Galleries in New York in 1885, his dashing marine, A Rough Day at Honfleur, was one of the four pictures selected for purchase by the Committee upon awards. It now forms part of the collection of the Museum of Fine Arts at Boston. Mr. Boggs maintains his studio in Paris, with occasional visits to and sojourns in the United States. He has received medals and endorsements from many European exhibitions.

19. On The Coast of France.

From the right, in the middle ground, the sea wall of one of the Channel ports crosses towards the left, and ends in a jutting point of rocks. House roofs and a church tower are seen beyond the wall. An angry sea sweeps from the foreground and breaks in spray against the shore, and the sky is veiled by storm clouds driven by the blast. Signed at the left.

George W. Brenneman.

Born in New York City, in 1856, of German parentage, as his name would suggest, George W. Brenneman, after instructions in drawing from a private tutor, was entered at the antique school at Munich. Working his way up through the antique and life classes, he became a pupil of Professor Dietz, and after five or six years of severe application to his art, returned to New York, where he now resides. He is a painter of genre, and his most successful works have been cabinet pieces, rich in color and executed with fine delicacy of detail. His earlier exhibited works betrayed his Munich schooling very strongly, but with his return to the United States, he began developing the individuality of style and thought which now distinguishes him. A man of modest personality, thoroughly devoted to his art, he has never figured among our contestants for public honors. His careful and painstaking method of production, restricting as it does the number of his pictures, has rendered them rarities; and their passage from his easel to the collections of our amateurs renders their appearance uncommon in our public exhibitions.

20. Old Relics.

A venerable antiquary, himself a relic of almost as remote a past as some of the objects before him, is examining the treasured curiosities of his collection. Signed at the right, on top.

Frederick Arthur Bridgman.

The American Bank Note Company of New York was the first art school of Frederick A. Bridgman. He was born at Tuskegee, Alabama, in 1847, and brought, as a boy, by his family to Brooklyn, N. Y., where they became residents. Employed by day as an engraver for the Bank Note Company he learned what he could of drawing by evening study at the school of the Brooklyn Art Association. In 1866 he went to Paris, where he had J. L. Gérôme for master, and his first exhibited works were subjects drawn from his sketching tours in France and in the Pyrenees. His first picture to make a decided impression was *The American Circus in France*, and he followed this up with motifs found in North Africa and the Nile region, such as *The Burial of a Mummy*, and *The Procession of the Bull Apis*, by which he became widely and favorably known to European criticism. Establishing his studio in Paris, he refreshed his art by frequent excursions to southern Europe, and latterly to Algiers, which has been a field prolific in subjects for him. In 1890 he made a visit to America, and exhibited a collection of his pictures, studies and sketches, which was one of the art sensations of the year. The variety and high standard of excellence of this collection, and the invariable spirit and vital energy which characterized its technique, made a profound impression, such as the exhibition of single works by the artist could not have produced. The display furnished, in fact, the key to the distinguished consideration which he has long enjoyed abroad, where France claims him as one of her own artists of the generation. Since 1878, Mr. Bridgman has been a member of the Legion of Honor. He is a member of the National Academy, where he began to exhibit in 1871, since 1874, and one of the original members of the Society of American Artists. He has written a book upon Algiers which is worthy in style and interest of the illustrations which he has given to it. Although most familiar to the public as a painter of modern Oriental life, Mr. Bridgman has produced works of remark upon historical and mythological subjects, and scenes of life in Brittany, where he spent a portion of his early years of European study.

21. *The Caid's Escort at Rest.*

Two Arab Cavaliers squat on the pavement of a courtyard waiting for their master to complete his business within. One holds a horse by the bridle. The sirocco is blowing, and their white burnouses flutter in the wind. A strong expression of the brilliancy of tropical sunlight and the movement of the breeze. Signed at the left and dated 1881.

John G. Brown.

Among what we now know as the older school of American painters, the most prominent individuality is that of J. G. Brown. He is a veteran in whom still burns the fire of youth. Years seem rather to refine and strengthen than enfeeble his hand, and his artistic vision rests unimpaired by the lapse of time. The creator of his own style, his style remains superior to the changes of popular taste and of artistic fashion, because it reflects the temperament of the artist, strong in its unflagging vitality, as if it had conquered the secret of perpetual youth. Yet Mr. Brown counts his years at three-score. He was born at Durham, England, in 1831, and began to dabble in colors so early that at the age of nine, as it is recorded, he painted portraits of his mother and sister. After some study in the government art school at Newcastle-upon-Tyne, he entered for a year at the Edinburgh Royal Academy, where he took a prize in 1853. From Edinburgh he journeyed to London, did a little portrait painting, and voyaged over seas to the United States. His first studio he opened in Brooklyn, as a portrait painter, in 1856, and in 1860, when George H. Boughton gave up his studio in New York City, Mr. Brown became its tenant, and made his initial exhibit at the National Academy, of which, in 1862, he became an associate, and in 1863 a member. At the National Academy, in the Artists' Fund Society and the American Water Color Society, he has held the highest offices, and he has been the recipient of many honors at American and European exhibitions. His art is absolutely faithful to the soil. It has been truly said of him that his character studies of American town and country types, treated as they are with the utmost truth to sentiment and nature, form an invaluable addition to the history of the generation from which the artist won his fortune, and the place of distinction which he worthily occupies.

22. A Merry Air and a Sad Heart.

Old age and poverty form a contrasting combination against the light avocation of this poor street musician, whose face mirrors the sentiment of his soul. Adversity has taught him philosophy, however. Resignation to his lot mingles with the expression of sadness which he turns to the world as an appeal for sympathy and aid. In its pathetic submissiveness of attitude, its imploring earnestness of feature, and its fortunate selection of a type of humanity familiar to all, this picture forms one of the most notable character studies the artist has produced. In color and technique it belongs with the highest efforts of his art.

George de Forest Brush.

It has been held by some of our elder artists that the crying evil of European education for the American painter is the extent to which it denationalizes him. These critics point, and with a certain measure of justice, to the instances of men of vigorous native talent who, after completing their schooling abroad, settle down, not as American painters, but as painters of European subjects, in the European manner, and animated by the European spirit. Against Mr. Brush this charge cannot be made. Born in Shelbyville, Tenn., in 1855, and after a preliminary course at the National Academy of Design, crossing the ocean to become a pupil of Gérôme, he is nothing if not American in the substance and the spirit of his art. He finds in the aboriginal American, heroic themes for his pencil and he treats his hero in the same lofty and poetic mood as has made the written descriptions of the Indian race by James Fenimore Cooper immortal. His exhibit in 1883 of the magnificent tragedy of Indian life, called "Mourning Her Brave," sounded the keynote of his art, and with each succeeding production of his easel the impression created by this work has been more and more firmly fixed. His art is historic, although he says no ambitious historical schemes in it, and the refinement and delicacy of his execution lend to the subjects to whose rendition they are applied an additional and artistic charm. Mr. Brush has his studio in New York. He is a member of the Society of American Artists and an Associate of the National Academy of Design.

23. An Aztec Sculptor.

His tawny figure is seen, seated on a rug, in profile, against the gray stone of the temple wall, which he is enriching with emblems with his mallet and chisel. His right arm is encircled by an armlet of hammered gold, and a jaguar skin clothes his waist, under which he wears leggings of yellow cloth and deerskin moccasins for his feet. His expression is one of intense absorption in his work, and the rhythmically regular movement of his figure is admirably expressed. Signed at the top, on the right, and dated 1887.

24. Mourning Her Brave.

Upon a jutting ledge of a precipitous mountain side the warrior has been laid to rest, with the snow for a winding sheet. Over the body, shrouded in its blanket, the birds of prey already wheel and clamor for the feast, scarcely kept

aloof by the presence of the dead man's squaw, who, erect and rigid in the snow upon the slope of the mountain, raises her voice in lamentation for him who is gone. Out of a sky of steel, the tempest comes in bitter blasts that re-echo the wailings of the mourner among the waste places of the craggy wilderness, and add to the horrors of the death which is present the threat of that to come which rides forth upon the storm.

25. The Revenge.

An Indian warrior rides his mustang at full speed down a snowy mountain side. Horse and rider show in statuesque relief against the waste of snow. The fiery rush of the horse is supplemented by the fierce movement of its rider, whose left arm is uptossed, and whose half naked figure seems to erect itself in the saddle. The fugitive shakes in his left hand a scalp, and shouts defiance at his scattered pursuers, who, floundering in the snowdrifts far in his rear, have given up the chase, and listen in helpless fury to his triumphant and contemptuous farewell.

Dennis M. Bunker.

The career of an artist from whom much was expected was terminated by the death of D. M. Bunker, on December 28th, 1890. Mr. Bunker was a native of New York City, born in 1861, who had enjoyed an excellent schooling abroad, and had made his appearance in our exhibitions with immediate success upon his return to his native city in 1884. He had passed through the National Academy schools here; had painted in the life classes of the Art Students' League, and had worked under Julien, Hébert and Gérôme in Paris. In 1888, he made another European trip, returning from which he had the intention of remaining in this country. Commencing as a landscape painter in oil and water colors, Mr. Bunker had developed himself into an admirable painter of the figure. In 1885, he received the third Hallgarten prize at the National Academy of Design, for his picture called Bohemia, and in 1890, his picture called The Mirror, of a single female figure, painted with refined skill, created a lively impression at the exhibition of the Society of American Artists in New York, and was awarded, at the Chicago Art Institute, the James W. Ellsworth prize

of \$300, as being the best picture by a living American artist in the exhibition. It now belongs to the Philadelphia Art Club. He was employed in Boston for some years as chief instructor at an art school, and after a brief sojourn in New York returned to the New England capital where he had found much appreciation and encouragement, and many commissions to execute.

26. A Neglected Corner.

A powerful study of a portion of the interior of the studio occupied by the artist during his student years at Paris.

George B. Butler.

The first success gained by George B. Butler was as a painter of animals. His representations of the domestic brute creation were in a vein of true portraiture, full of character and expression, and in the delineation of the wilder and more savage species he evidenced the same sympathy with their ferocious spirit and beauty that one notes in the lions and tigers of Eugène Delacroix. It was, however, as a figure painter that Mr. Butler grounded his career, and of recent years he has returned to this department of art, and produced a number of striking portraits. A native of New York, of a family of wealth and social prominence, he commenced to paint under the instruction of the late Thomas Hicks. From Hicks' studio he passed, in 1859, to that of Thomas Couture, in Paris, under whom his first master had himself been a student. The outbreak of our civil war interrupted his studies, and he returned to the United States and entered the army as a volunteer. A man of powerful physique and absolutely fearless nature, he proved a valuable officer. After passing through the fiercest actions unscathed, he was finally disabled by a wound which cost him his right arm. Happily, he had been, from childhood, accustomed to the use of his left hand, and his misfortune did not incapacitate him for the labors of his art. He painted in New York and in San Francisco until 1875, when he again went abroad, joining the artist colony on the island of Capri. Some five years since he returned to America and re-established his studio in New York, where he has executed a number of commissions for the portraits of prominent public men and people of social note. Mr. Butler has been a National Academician since 1873, and is a member of the Society of American Artists.

27. Puss at Rest.

A domestic cat, of the gray striped variety, has found a resting place on the head of a barrel in a back-yard. Puss has her forepaws curled under her, and has assumed a properly comfortable attitude, but her eyes are alert with the natural wariness of her tribe, and she keeps a sharp lookout for possible menace or peril. Signed at the left and dated 1863.

28. Bothered.

A pestilential buzz-fly has invaded the precincts of the yard sacred as the residence of the watch dog of the stable. Aroused from repose on his couch of blanket and straw, the victim of the annoying intrusion sits up and watches his diminutive tormenter with an expression of mingled astonishment and wrath. The dog's head is raised and his eye follows the movements of the fly, eager to snap it up yet ever baffled by the eccentric movement of its swift winged flight. The drawing of the animal is firm and correct, and the painting, throughout, is characterized by resonant strength of color and a broad and powerful touch. Signed at the right.

Lyell Carr.

One result of the impressionistic movement in French art has been to exercise an influence in directing the talents of some of the most gifted American students in the Paris schools. Only too many of these fall into the practice of pure imitateness, and are but shadows of the French originals, but in a few instances, men have been wise enough to understand the underlying truth of the impressionistic theory, and to adapt it to their own ideas and sympathies. Conspicuous among these is Lyell Carr, born in Chicago in 1857, and now located in New York. In Paris Mr. Carr painted under such masters as Lefebvre and Boulanger, studying also at the École des Beaux Arts, and under Suisse and Julien. His first pictures were exhibited in Chicago. They were simple in subject, largely composed of rural scenes, good in character and truly rendered. Meanwhile, the painter was battling with those problems of light and air by which his later works are distinguished, and he overcame the difficulties of his experiments

with signal success. Seeking his subjects in nature, out of doors, and in all weathers, he invests them with that subtle spell of familiar fact which renders simple subjects dignified, securing the legitimate results which the sincere impressionists seek, without sacrifice of his personal method of thought or of his personal style of expression.

29. A Ride Home at Sunset.

Brother and sister, mounted on a donkey, are returning to the plantation over the newly-plowed cotton fields. A rolling country behind the figures shows, in contrast to the red soil and the ruddy glow of evening, the fresh green of the spring verdure. The figures are types of unconscious rustic picturesqueness. Signed at the right, and inscribed, Talburt Plantation, 1891.

Emile Carlsen.

The artistic atmosphere of Boston has nourished a number of painters of consideration in American Art. One of these, Emil Carlsen, for some years won commendation at exhibitions throughout the country by studies of still life, which extended his reputation far beyond the precincts of the city of his residence, even before his personality was known out of his special circle. He is by birth a Dane, who came to America in 1872, as a young man of 24 years. He settled in Boston, where his talent found a clientele of admirers, and remained there some fifteen years, strengthening and perfecting his art by diligent experiment and study. His canvasses displayed a clear, rich color, harmony of tone and transparent brilliancy of effect, and the freedom and breadth of their treatment demonstrated the artist's mastery of his medium and his tools. After a visit to Europe, which had its result in the ripening and rounding of his art, he returned to America, making a brief stay in the East and then journeying to California, where he now lives and works.

30. Still Life.

A study, rich in color and bold in handling, of a dead capon, a copper basin and some kitchen accessories. Signed at the right, and dated 1883.

Walter Clark.

Born in Brooklyn, in 1848, Walter Clark became a student of the National Academy of Design, under Professor Wilmarth, and of the Art Students' League of New York. He has almost entirely devoted himself to Landscape painting, finding his most congenial subjects in the vicinity of New York, and on Long Island, and in the Western New England. His studio is in New York.

31. Sunset.

A golden sunset is fading out in the sky. A slumbrous haze rests over the landscape, reducing its details to large and powerful masses. The foreground shows, in the dim light, a grassy bank rising towards the left from a pool of water at the right. The middle ground is occupied by trees. Signed at the right, and dated 1888.

William Merritt Chase.

The future will judge William M. Chase from two standpoints: as a painter and as a moving force in our art. In the former quality he stands at the head of the technicians of America. He is a past-master in the resources of his craft. His restless and ambitious nature has impelled him to experiment in every possible direction, and one is called upon to recognize him as a painter in oils and in water colors, as a pastelist, as a draughtsman in all varieties of media, and as an original etcher of force. Throughout these varied manifestations of his astonishing fecundity, versatility and facility, his individuality is preserved. There is a felicitous vivacity in his touch that brooks no rivalry and permits of no imitation. His eye is acutely sensitive to the appeals of nature, his hand responds to the impressions of his eye with sympathetic fidelity. As a painter, Mr. Chase may be ranked at the head of the naturalistic school in the United States. Of his influence in artistic matters one may speak in equally commendatory terms. Naturally a man of his positive and ardent nature secures an influence, and in his case it has placed him in the leadership of the progressive young school of the day. Since the establishment of the Society of American Artists, his resolute and courageous leadership has been incessantly exercised for the advancement of those theories to which he and his associates are committed. One result of their efforts is seen in the decline of the school of artificiality and mere inventiveness, in favor of a direct rendition of

nature, and while the extremists carry the latter artistic gospel to extravagant lengths, the stronger and more thoughtful men of the day have been led to the happy mean, by which nature is made the source of suggestion and inspiration, and not a mere model to be copied mechanically. Mr. Chase is a native of Franklin, Indiana, where he was born in 1849. He was a pupil of B. F. Hayes, of Indianapolis, and for a time a portrait and still-life painter in the West. After some study in New York, at the National Academy Schools, and under J. O. Eaton, he, in 1872, entered the École des Beaux Arts at Munich. Alexander Wagner and Carl von Piloty were his masters, and they gave his art a firm technical foundation, although he has never shown himself an imitator of either. He has, at different times, sought for material in various sections of Europe, and studied the masters in England, France, Spain, Italy and Holland, but his most extensive and significant work has been accomplished in and about New York City. His studio in the Tenth Street Studio Building, is a museum of rare, precious and artistically beautiful objects, collected upon his travels, and from it he has sent forth many talented pupils upon independent careers. As an instructor at the Art Students' League, of New York, Mr. Chase has also rendered valuable service to our art. He is a member of the National Academy of the American Water Color Society, and President of the Society of American Artists.

32. The Stone Yard.

A picturesque corner of the Brooklyn Navy Yard, vividly realistic in its open air effect.

33. In Prospect Park, Brooklyn.

A portion of one of the terraces and steps of the Brooklyn public park, under a midsummer effect of sunlight, rendered with a vividness and truth to nature.

34. Who Rang?

The lady of the picture, seated on a tête-a-tête, in coquettish anticipation, asks herself this question upon a summons at the outer door. Her attitude is one of easy attentiveness. The figure, in its simple dress of black lace, is relieved against a fantastically decorated oriental screen, behind which, at the right, a ripple of light is reflected on the polished floor from a curtained doorway. Her feet rest on a cushion of crimson velvet, under which is an oriental rug. Signed at the left.

35. The Visitor.

A half length, seated, figure of a young lady, dressed in black, who, having sent her card into her hostess, awaits the reception of her call. Signed at the left.

36. The Model.

A study in pastel of a nude model, seated on a plush covered cushion, with her back turned to the spectator and her face slightly inclined towards the right, in which the capacity of this medium for firm and rich treatment of the figure is abundantly illustrated.

37. A Coquette.

A portrait study of a comely Dutch girl, of the better class, whose national headdress and costume lend picturesqueness to her natural piquancy of beauty and expressiveness of feature. One of the artist's early successes at the National academy of Design.

Frederick Edwin Church.

The most famous picture in America in its day was "The Heart of the Andes," painted by Frederick E. Church after his second visit to South America in 1859. The artists "Niagara," which almost equaled it in the furor which it created, is now in the Corcoran Gallery in Washington. The painter had struck a new note in the Landscape Art of the Western Continent. His impulse to this departure was not without explanation. Born at Hartford, Conn., in 1826, Mr Church had become a pupil of Thomas Cole, an artist whose grandeur of ideas rose superior to the deficiencies of his methods and the unconquerable drawbacks of his laborious life. The pupil remained with his master until the death of the latter. Then he began his travels with the influence and the inspirations of the dead painter alive within him. He made his first studies in New England and in 1849 opened a studio in New York and became a National

Academician. In 1853 he made a voyage to South America and in 1857 another. The result of these was a series of grandiose representations of the stupendous nature of the greater tropics, which, coming to us at a time when little was known of those regions, exercised a readier influence in furthering the artist's reputation. A voyage to Labrador resulted in his picture, *Icebergs*, which made him known to London in 1863, and in 1866 he made a voyage to the West Indies and executed subjects of his travels. Europe and Asia next claimed his wandering feet, and his brush celebrated with equal success the moldered splendors of Greece and Palestine, of Athens and Jerusalem. In all of these productions the artist combined a majestic composition with great splendor of color and fine poetic feeling, and his success in England almost rivaled that which he enjoyed in America. With advancing years travel, which had formerly been a pleasure, became a necessity to him, and his winters were spent commonly in the tropics and generally in Mexico. His industry continued, and to his panoramas of South America and the Orient he has added equally splendid, if less vast, records of the luxuriant nature of Central America and the Antilles. Of his many leading works, a number are widely known through engravings. This is especially the case with "*The Heart of the Andes*" and "*Niagara*," of which a recent traveler remarked that he had encountered them making a girdle in the artist's honor quite around the world. Although private collections are rich in Mr. Church's works, they are rarely seen in public. The earlier examples have long since been absorbed into the collections of America and England and his later works pass from his easel to private ownership without finding their way to the annual exhibitions.

38. The Mediterranean.

From an elevated foreground crowned with trees on the right, the eye traverses a perspective on which the sun is setting in mellow splendor, in a quiet sky over a drowsy sea. The ruins of an ancient castle overlook the sea in the middle plane at the right. At the left, lofty headlands protect the placid harbor, whose spacious expanse is broken by a little islet. The termination of a great civilization, serene in its decay, is typified by the artist with rare poetic skill. It is not only the Mediterranean which he presents to us, but the spirit of its past, when it was the central sea of the known world; that past which sleeps to-day in its historic ruins, a mere memory of poetry and legend, preserved to the busy world only by the art of the wizards of brush and pen.

Frederick S. Church.

A talent as original as has been produced by the art of the Western Continent is that of Frederick S. Church. From the time when he began contributing to the periodical press those sketches in which the most commonplace topic was lightened by a touch of drollery, his individuality made its impression. He was known to popularity through these productions of his pencil before the graceful and delicate conceits of his brush brightened our exhibition galleries. The thorough originality of Mr. Church as an artist is the result of his independence of any personal influence in his training. He was born at Grand Rapids, Michigan, in 1842, and was engaged in business until he found himself irresistably moved to the adoption of his present career. He obtained the foundation of his knowledge in the schools of the Chicago Academy and the National Academy of New York, but it was by the use of nature as his model that he really formed himself. His theory and practice of color were of equally independent creation. Out of these elements, and by an industry that was as incessant as his courage was indomitable, Mr. Church built himself up. First known as a draughtsman and painter of animals, he has become recognized as the leader among the painters of fanciful idyllic subjects in America. As an etcher his reputation is international. He has been accepted by the highest French criticism as one of the most representative painters and etchers our art can claim, and his works have been accepted and admired by Paris with an enthusiasm quite equal to their reception at home. Mr. Church's residence is in New York. He has been a member of the National Academy of design since 1885, and is a member of the American Water Color Society and the New York Etching Club.

39. The Surf Phantom.

A great breaker, rolling inshore over the shallows, assumes the spectral shape of a white courser, whose long mane is formed by blowing foam. A sea nymph rides this phantom steed. Her figure provides a keynote of color to which the delicate grays of the picture are adjusted. The movement of the surf is full of the rush of onsetting waves, and the attitude of the figure is in spirited consonance with the motion of the surge. Signed at the right, and dated 1885.

William A. Coffin.

When W. A. Coffin returned from Paris, where he had been painting under Léon Bonnat, he was known to visitors to the Salon, where he commenced to exhibit in 1879, as a painter of subject pictures. During the summer of 1891 he made his re-appearance in Paris, at the American exhibition in the Durand-Ruel Galleries, as a painter of realistic landscape. No transformation could be more complete, but it marks the studious and self-developing character of the artist, learning the tendency of his sympathies and cultivating the field in which he finds the richest harvest of gratification. Mr. Coffin was born at Allegheny City, Pa., in 1855, and is to this day claimed by Pittsburgh as one of her special group of artists, in proud rivalry to the city across the river. After leaving the Bonnat School he established his studio in New York and became a regular contributor to the American exhibitions. He was an active and energetic member of the Society of American Artists, and became favorably known as a teacher. Apart from his professional identity, he is now recognized as a writer upon art subjects of admirable discretion and justice and a polished style, and as a lecturer of clear and fluent diction, logical argument and authoritative experience. In 1866, he secured the second Hallgarten Prize, at the National Academy, with a landscape subject.

40. After Breakfast.

The interior of a French country house. Through the large windows the roofs of buildings enclosing a court yard are visible. At the right, the master of the house idly knocks the ivory balls about the billiard table, while the mistress, seated at the window, looks as idly on.

Kenyon Cox.

Born at Warren, Ohio, in 1856, Kenyon Cox commenced the study of art in Cincinnati, continued it at the Pennsylvania Academy of Fine Arts, and concluded it in the studios of Carolus Duran and J. L. Gérôme, in Paris. His sojourn in Europe extended from 1877 to 1882, when he came back and settled in New York City. Since his return Mr. Cox has been actively engaged as a teacher, a painter, and in literary work, dealing with artistic topics. He is a student of nature, thoroughly in touch with the open-air school of the modern realists, but most public attention

has been attracted to him by his studio pictures. These consists in the main of studies of the nude, in its most luxuriantly graceful female form, which he executes with subtle mastery of drawing, brilliant purity of color, and a large but adequately complete execution. A man of culture and of extensive classical reading, Mr. Cox invests these compositions with an invariable allegorical significance, and besides his easel pictures has executed some noteworthy decorative compositions in the same vein. His portraits possess a vital character, and in his out-door work, nature, especially in her summer moods, finds remarkably vivid translation at his hands. He has provided a number of illustrations for the higher periodicals, and embellished several of those artistic publications which have been created to meet the popular taste for editions de luxe. He is an active member and officer in the Society of American Artists.

41. A Still Day.

Green and breathless midsummer reigns in the landscape. The broad and unruffled expanse of the river in the foreground repeats the placidity of the hot and cloudless sky. An islet, heavily dressed in verdure, breaks the surface of the river towards the right. At the left the distant shores lose themselves in a line of hazy hills along the horizon. Signed at the right, and dated 1890.

R. Bruce Crane.

Among the new names in the catalogue of the National Academy of Design in the spring of 1878 was that of R. Bruce Crane. Mr. Crane made his debut as a landscape painter out of the Studio of A. H. Wyant. During the year that witnessed his appearance at the National Academy, he went abroad, painting for several years, principally in France, under influences friendly to the development of his art. In 1882 he returned to New York, and set up his studio there. His pictures, which evidenced a lively sympathy with nature and a delicate appreciation of color and picturesque effect, were executed with a free and ready brush, and gained him a place of marked consideration among the progressive spirits constituting the Society of American Artists, of which he early became a member. While maintaining a studio in New York Mr. Crane has, during recent years, resided almost entirely at his country home in Connecticut, from which he has sent transcripts of the nature around him at all seasons of the year that are rich in rural sentiment and pictorial truth.

42. Landscape.—Spring.

Richard Creifelds.

Born in New York City some thirty-five years since, Richard Creifelds commenced to attract attention with pictures sent from abroad, where at the Munich Academy, under Professors Barth and Wagner, he had won his school medals and secured his position as an artist. His productions were mainly cabinet pieces, of genre subjects, treated with careful finish, and rich in harmony of tone and color. After some years spent in Brooklyn upon his return, he removed his studio to New York, where he now abides. In portraiture, as in his genre subjects, Mr. Creifelds has secured the approbation of eminent critics and the support of discriminating connoisseurs. One of his recent works to attract attention is a large altar piece, painted upon commission for the Church of St. Andrews, in Harlem. In this picture, which represents the meeting of Christ and Andrew, the artist gives token that his long devotion to his small and elaborate compositions has not narrowed his vision or enfeebled his hand for the largest and boldest work. The composition is one of the noteworthy pieces of mural decoration that have been produced in the United States.

43. Absorbed.

An old gentleman is engaged in the solution of a problem at chess. His entire attention is engaged by the task. Signed at the top, on the left.

Charles C. Curran.

Making his entry at the National Academy of design in the spring of 1883, so modestly as to escape critical attention, in 1888, Charles C. Curran secured the Third Hallgarten prize, with his picture, *A Breezy Day*, and gained with it admission into the Academy as an Associate. He had already become a member of the Society of American Artists. A native of Kentucky, born in 1861, he began his studies at the Cincinnati School of Design. In 1881 he came to New York, where he fortified his art at the Academy of Design and at the Art Students' League. A diligent student and a careful executant, with a keen eye and a fine touch, he found his best method of expression in pictures of the cabinet size. The subjects chosen by him were of familiar modern genre, and he soon, through them, enrolled himself among the brilliant cluster of our younger artists, who have worked with such rich results in this delightful field. While his indoor effects are marked by strong effect and color, he displays in his open air subjects, in

which figures are shown in a landscape setting, a remarkable rendition of the breeziness and brightness of nature with a delicate adjustment of values and firm and substantial quality in his figure painting. Mr. Curran, after painting and continuing his studies in Paris for two years, returned to America in the spring of 1891, and during the following summer had his studio at Norwalk, Ohio. His winter studio is in New York.

44. Wading in the Lily Pond.

Two country girls are bathing in a pond, whose waters cover their bodies to the shoulders, among a growth of majestic lilies that rear their heads above the tideless pool. One, at the right, is about to reach for a lily which she approaches, feeling her way along the bottom of the pond with cautious steps. At the left the second girl smells a flower which she has just plucked. The suggested movement of these figures is extremely forcible. Reeds and dense shrubbery give the scene a background suggestive of seclusion. Signed at the right, and dated 1890.

45. The Corner of a Barnyard.

Among the haystacks, some of which have been pulled down for fodder, the barnyard fowl rove in quest of food, while a cow, bedded in fragrant comfort under a half-demolished rick, ruminates the cud in placid contentment. At the right a stalwart farm-hand, clad in blue homespun, with heavy boots and a felt cap, crosses the yard bearing a pitch-fork on his shoulder. An extraordinary truth of detail and fidelity to nature denote this picture to be an actual study of the scene, made upon the spot. It is signed at the right and dated 1891.

46. A Breezy Day.

Upon a grassy slope, over whose crown is seen a bright sky full of blowing clouds, two girls are spreading the household linen to bleach. In the foreground one holds a sheet which blows in ripples before her, awaiting the moment when it shall extend itself, ready to be lowered to the ground. The second figure kneels behind her, towards the left, placing a

garment on the grass, where others are already spread out. Awarded the Third Hallgarten Prize at the National Academy of Design in 1888. Signed at the right and dated 1887.

Elliott Daingerfield.

In 1880 a young Virginian, of twenty-one years, from Harpers Ferry, came to New York to study art, and during the same year made his first exhibit at the National Academy. He worked in water colors and in oil, confining himself to simple subjects and building up his method out of study and experiment upon the basis of nature. To the discreet eye, the sincere feeling and growing force of his work was full of a promise which the artist has amply fulfilled. He has recently developed a productiveness of a high order of sentiment and feeling, with forcible and harmonious color, and an original and decided technique. His pictures possess the poetic quality in an eminent degree.

47. Two Women Were in the Field.

The sun is setting in a splendor of crimson and gold behind the wheatfield, nodding with its ripe richness. At the left the distance loses itself in the gloom of evening. Two gleaners are coming out of the wheat. One, the elder, walks wearily, looking neither to the right nor to the left, happy in the completion of her toilsome day, and content with its scanty reward. The other, younger, fairer and more hopeful, looks back over the wall-like crest of the bearded grain. The color, deep, rich and strong, is combined in a profoundly tender harmony, and a sincere and poetic sentiments breathes through the entire work. Signed at the left and dated 1890.

William P. W. Dana.

A member of the National Academy of Design since 1863, W. P. W. Dana is, however, less familiarly known to the American public than to that of Paris. He has been established in his studio there for a number of years. Mr. Dana is a native of Boston, born in 1833, and was one of the

strong group of his townsmen who formed the most conspicuous portion of the American art colony in France in the fifties. It was in 1852 that he went first to Paris. There he entered the École des Beaux Arts, and also studied under Picot, then a popular master, and Le Poitevin. His vigorous drawing of the figure still reveals the influence of this schooling. He turned his attention to marine subjects early in his independent career as an artist, painting principally French coast scenes, enlivened with fishing boats and fisher-folk, but giving also some attention to American historical marines, of which his Chase of the Frigate Constitution is a sterling example. As a contributor to the Salon he was accepted by Parisian criticism as a painter of technical mastery and personal force, and the approbation with which he was received induced him to fix his residence upon the scene of his first triumph, where he enjoys consideration as a representative American as well as a representative of the art of America. He made a return to this country in 1862, but after his admission into the National Academy, again found his way to Paris. He received his first Salon medal in 1878, and has been since repeatedly honored at continental Exhibitions. While adhering to his chosen line of subjects, Mr. Dana has also produced many excellent portraits and has been notably successful in portrait groups of children, horses and dogs.

48. French Fishing Boats.

A moonlight night off the channel coast of France. In the foreground a two-masted boat rides a rough sea. Two other boats are seen sailing at the left and on the right, in the distance, cliffs jut into the water. The color and handling are strong, and the effect striking in its centralized power.

. William T. Dannat.

The distinction of being the only American to hold a professorship in the great art school of France is sufficient to demonstrate the critical esteem in which Mr. Dannat is held in the city of his adoption. It is the more notable that he should receive this signal recognition, since he actually began his art studies in Munich, under German masters. He was born in New York City in 1853, of an old family, which was possessed of ample means. The talent which he displayed in childhood was carefully fostered by them, and in his early youth he was sent abroad to obtain the greater educational advantages then not available at home. In spite of his opportunities for trifling with his talent, he proved himself a resolute and diligent student, winning the honors of the Munich Academy and receiving the

approval of Munkacsy, under whom he afterwards worked. Extensive wanderings in Italy and Spain gave his mind its bent towards that character of subjects through which his chief and lasting credit has been acquired. It was by his Spanish pictures that he commenced to be particularly noted when he settled in Paris, where his studio is now located, and at the Salon exhibitions, since 1883, he has been a regular and successful exhibitor. His crowning triumph was secured by his picture of a group of Spanish strollers, holding a rude concert in a wayside inn, which bears the title, *A Quartette*. This superb work, which has been extensively reproduced, is now in the Metropolitan Museum of Art in New York, to which collection it was presented by the mother of the artist. In its powerful drawing, strong color, vigorous handling and fidelity to nature, one may discover the qualities which have gained the painter his post of honor in the French Art World. Mr. Dannat has paid but one visit to America since the commencement of his European studies, but he remains one of the most active and influential members of the American Art Colony in Paris and sustains his membership in the Society of American Artists at home.

49. A Smuggler.

A character study of one of the hardy contrabandists who operate on the frontier of France and Spain. Signed at the top on the right.

Charles H. Davis.

At the Third Prize Fund Exhibition, at the American Art Galleries, in New York, in 1887, the prize of \$2,000 was awarded to a landscape entitled "*Late Afternoon*." The artist was Charles H. Davis. The picture was allotted to the Union League Club, of New York, in whose collection it now occupies a conspicuous place. At the Exposition of 1890, in Chicago, another of the artist's works secured the prize of \$500 for the best landscape, donated by Mr. and Mrs. Potter Palmer. Two exhibitions of the painter's pictures in New York City had further introduced him to his public and confirmed his footing. Mr. Davis is a native of Amesbury, Mass., born in 1856, and at twenty years of age began exhibiting pictures in Boston, where he had received instruction at the Museum of Art, under Professor Grundman. He passed over to Paris in due time, and commenced to qualify himself as a painter of the figure, with Boulanger and Lefebvre for masters. His summer studies out of doors aroused in him the latent love of nature in her rural and pastoral aspects, however, and he finally discarded his original selection and devoted himself entirely to landscape painting. Working upon a capital of skill acquired from the study of the figure, and being inde-

pendent of the influence of any school or master of landscape painting, he created within himself that simple and charming style which renders his works so captivating. They are pervaded by a tender, poetic feeling, genuine in sentiment, without any of the weaknesses of sentimentality, and are executed with a hand whose strength is veiled by the subtle completeness to which it carries its work. Although Mr. Davis is a member of the Society of American Artists, and is rarely without representation in our prominent exhibitions, he is a resident of Paris, in whose Salon displays, for a dozen years, his canvasses have figured.

50. Nightfall.

The last flush of the day has faded from the sky, which is still brightened with a dead and lifeless pallor of lingering light. This light, too feeble to communicate any illumination, leaves the moorland in shade which creeps across it like a sombre mist. Only the chill waters of a little rill at the left relieve the shadowy foreground by a faint reflection of the darkening zenith, and spare the lonely scene a sense of utter lifelessness and gloom.

51. The Deepening Shadows.

It is the hour when, day being ended, earth awaits in momentary anticipation the complete mastery of night. The veil of darkness commences to obscure the final illumination of the sky, and to blend the details of the landscape into a harmoniously indefinite suggestiveness. The scene itself is a masterly construction in two broad and simple planes. From the foreground the moor, covered with herbage which glistens with dew, touched with frost, rises to a ridge in the middle ground, over which the roofs of houses, built on the farther slope, show, with a couple of trees at the right. Beyond this hollow the moor rises again to a high horizon, its monotony broken on the right by the windings of a road. There is no attempt at an embellishment of these simple facts. The charm of the work is in its subtle grasp of that sense of solitude and rest which belongs to such scenes at such an hour.

52. Sunset on the Moor.

The expiring sunlight warms the sky, but leaves the moorland in shade. The windings of a creek at the right

catch some reflection of its fading illumination, but the earth is sombre in the creeping shadow of the night, and trees make spectral shapes on the horizon.

Henry Golden Dearth.

The advent of Henry G. Dearth in our exhibitions was auspicious. Born at Bristol, R. I., in 1863, he studied at the École des Beaux Arts in Paris, and under Aimé Morot, Luc Olliver Merson and Raphaël Colin. He painted landscape by preference, and his canvasses were characterized by a quiet and unostentatious simplicity that had the quality of growing in personal interest. In his French subjects and in his pictures of our own scenery he displays a fine feeling for local color and character and a vein of sentiment at once tender and profound. Mr. Dearth began exhibiting at the New York exhibitions in 1888. He is a member of the Society of American Artists and is at present resident in Paris.

53. Eventide.

In the mystic glimmer of the lingering twilight, the landscape is seen as through a veil. Across a broad plain in the foreground, the eye travels to a gap in the hills, in which a flash of firelight makes a spot of brightness. At the left a farmhouse is visible, and the moon is rising dim and feeble of radiance, in a clouded and hazy sky. Signed at the right.

Joseph Decker.

Born in Wurtemberg in 1853, came to the United States in 1867, and was apprenticed to a house painter. He utilized his evenings for study in the schools of the National Academy of Design, and from his practical occupation drew some knowledge of colors and their use which was of future advantage to him. After three years study at the Academy he was enabled to spend a year abroad, where he became a pupil of Professor Lindenschmidt, in Munich. For ten years past he has been an exhibitor at the National Academy of Design. His subjects have included landscapes and cattle, and he has painted a series of still life studies and portraits which have received attention from their adherence to nature and the technical skill brought to their execution.

54. On the Line.

Bunches of fresh grapes suspended in a row from a cord. The several varieties are rendered with much skill and truth to nature. Signed at the left.

55. Their Winter Hoard.

Two squirrels, in their nest in a hollow tree, are enjoying the store of nuts which they have accumulated for winter provender. Signed at the top on the left.

56. A Hard Lot.

A still life study in a fruiterer's shop. Hickory nuts are piled in boxes, in a scale and in a measure, and the iron nut-cracker, is shown ready for use. Noteworthy for its close rendition of color, texture and substance. Signed at the right.

57. Forsaken.

A study of a white calf, in full sunlight, standing in the midst of a pasture-field, in an attitude of suddenly aroused attention. The treatment of light is extremely skillful, and the delicate color of a young animal, in full illumination, is searchingly studied and subtly rendered.

Thomas W. Dewing.

A native of Boston, born in 1851, T. W. Dewing is a graduate from the instructorship of Lefebvre and Boulanger, of Paris. The tendency of these masters to a decorative treatment of historical and mythological subjects no doubt gave their pupil a general tendency in the same direction, but there is no similarity between his method of thought and theirs, nor in the styles of treatment. In some of the first original works produced by him, Mr. Dewing betrayed his school influence slightly, but his own imaginative and creative gift speedily asserted itself. His first work to attract attention in New York was shown at the National Academy, in 1877, and it was followed

by others in 1878, at the exhibition of the Society of American Artists, of which he is a member. He has figured regularly in the exhibitions since with many delightful compositions of a decorative order, and an allegorical meaning, extremely delicate in treatment and brilliantly luminous in effect. He at first, upon his return from Europe, settled in Boston, but speedily removed his studio to New York, where he became a National Academician in 1888.

58. The Garden.

A marble garden bench crosses the canvas. Seated upon it at the left, a female in a flowered robe touches the strings of a lyre. Reclining at full length on the bench at the right, another blows a drowsy strain upon a pipe. A white peacock stands in the grassbed in the foreground, in which some poppies and melons grow, and the upper portions of the sails of vessels show over the top of the garden seat. A languorous and listless atmosphere pervades the scene in keeping with the lassitude of attitude and expression in the figures. Signed at the left and dated 1883.

Charles Melville Dewey.

It has been remarked by American landscape painters that the men who exhibit the strongest individuality in their work are commonly those who owe their teaching entirely to themselves; who, by feeling their way step by step to a proficiency in art, create their own distinctive method of progress. Such a painter is Charles Melville Dewey. Born at Lowville, N. Y., in 1851, Mr. Dewey commenced by learning to draw from nature, and next advanced to teaching himself to paint. In 1875 he made his first exhibit at the National Academy of Design, to whose exhibitions he has since been a regular contributor. He early became known as a truthful delineator of familiar phases of American landscape, and especially of those scenes along the edges of the sea where tidal moisture enriches nature, and the constant atmospheric changes lend her aerial variety. His sympathy is with the ripper developments of color, and some of his most successful efforts have been in subjects seized upon at the decline of day, and especially at the season of the passing year when Indian summer lingers in drowsy hazes over field and forest made splendid by the first frosts. Mr. Dewey is a proficient painter in water colors as well as oils, and has, without any special pretensions as a portrait painter, essayed portraiture with success. His studio is in New York.

59. The Lily.

A study of a water-lily, vividly realistic in drawing quality, and creamy richness and delicacy of color.

60. Along the Shore.

The level land extends at the left, in a waste of salt meadow traversed by water ways and diversified by pools. At the right an inlet indents the shore and a road leads along it towards some fishing houses which are seen in the middle ground. Boats are on the water, whose expanse is varied by distant projecting points and shores. The effect is bright and cheerful, in the broad light of a sun high in the heavens. Signed at the right.

Frederick Dielman.

One of the founders of the Society of American Artists, and of the New York Etching Club, a member of the American Water Color Society of long standing, and a National Academician since 1883, Frederick Dielman has been an active factor in the advancement of our art. He is a native of Hanover, Germany, born in 1848, but brought in early childhood to the United States. His family settled in Baltimore, and that city justly claims him as one of the gifted group who have given her a place of honor in the artistic annals of the country. He acquired the rudiments of a higher art as a topographer in the employ of the United States Government in Virginia, in which service he spent six years. His artistic studies, which filled up his leisure time, encouraged him to their continuance at the termination of his dryer labors, and he entered at the Royal Academy of Munich as a student, and secured admission to the studio of Professor Dietz. The honor of a life class medal fell to him at the art school, and he was accepted with great favor by the post-graduates of that Academy who constitute the Munich Art Club, when he set up his easel for himself. He was one of the powerful body of young painters whose contributions to the National Academy of Design in 1877 practically fired the train for a revolution in our art, and who, to carry out their ideas, formed themselves into what was then a rival, but is now a brother, society to the National Academy. His introductory exhibit at the National Academy, A Patrician Lady, was one of the star pictures of the exhibition, and its enthusiastic commendation by as severe a critic as Bayard Taylor, in the

New York Tribune, had much to do with enforcing the artist's claims upon the public. His works in oil and water colors, unpretentious in subject but delicate in execution and powerful in the impression of their harmonious color and refined feeling, supported this endorsement. As an artist etcher, Mr. Dielman shared in forcing the revival of that noble and then neglected art among us, and his contributions to our periodical press were among those which mark the renaissance of the graphic art brought about by American artists, engravers and publishers. Since his return from Munich in 1877, Mr. Dielman's studio has been located in New York City.

61. Tessa.

Awakened by the first light of morning, a little girl sits up in bed, her face rosy from sleep. She crosses her hands at her breast as she utters her morning prayer. Signed at the top and dated, 1884.

Thomas Eakins.

The extending and lasting influence which William M. Hunt exercised over Art in New England in his time, has been repeated by Professor Thomas Eakins, in Philadelphia. Like Hunt he possesses in an eminent degree the qualities of character which are required to render a painter of ability also a master. The magnetism, the persuasive and commanding traits of well defined and well grounded knowledge and positive convictions may be absent from the ablest of technicians. When they are present they constitute their possessor a master in every sense of the word. This Mr. Eakins has proven himself to be. His capacity as an instructor, counsellor and guide is testified to by the productions of his pupils. Meanwhile, his own remarkable powers of production, far from being impaired by the distraction of teaching, continue to ripen and expand. Mr. Eakins is a native of the city with which his name will ever be artistically identified. He was born in 1844, was a student at the Pennsylvania Academy and in Paris at the *École des Beaux Arts*, in the atelier of Léon Bonnat and in that of J. L. Gérôme. He also practiced sculpture under Dumont. Exhausting every resource of the art by investigation and experiment, his tireless industry resulted in fortifying him with a reserve store of knowledge such as few artists of the day possess. His theory was based on the fundamental truths of art. To translate nature the artist must know her. He must analyse her secrets and master her mysteries, not for the purpose of mere mechanical imitation of her shallow surface, but in order to be able to render her soul with the least amount of gross devotion to her body.

This theory Mr. Eakins illustrates in his own works as clearly as he preaches it to his classes, and the eternal truth rings in accents of power through the results of his teachings. A painter, a sculptor, an anatomist, and above all a man who is gifted with the all too-rare faculty of communicating his knowledge to others. The good work that he does is not to be measured by the present. The duty will fall to posterity, which will reap the harvest whose seed he is sowing. He has established his studio in Philadelphia, where his classes and his easel keep him steadily employed. His productions number a long array of studies of American life and character from still life and landscape to gems of genre and heroic exploits in portraiture.

62. Professionals at Rehearsal.

A duet of Bohemian musicians are rehearsing in their room. At the right, in his shirt sleeves, a zither player sits at a table. At the left, in the middle ground, his partner thrums an accompaniment on the guitar. Portfolios of sheet music are upon the floor, and a wine bottle and glasses on the table show that the musicians do not allow their labors to be without refreshing relief. The color is a vibrating harmony, as it might be in keeping with the character of the music which is being discoursed. A brilliant concentration of light adds to the richness of the chromatic scheme.

Lawrence C. Earle.

A native of New York. L. C. Earle first won extended patronage in the West, where he located in the City of Chicago. He has devoted much of his attention to the delineation of the characteristic scenery and life of that section, painting in oils and in water-colors with equal success, and his pictures have, by their intrinsic merit, secured wide distribution among our public exhibitions and private collections.

63. Great Expectations.

Two boys, seated on hassocks with a bench for a work-table, are amusing themselves with playing at water-color painting. The light from a window at the right relieves their figures with touches of illumination and the handling is of a broad and dashing style. Signed at the right and dated 1890.

Wyatt Eaton.

It is a characteristic of Mr. Eaton's pictures, that even when the subject is a simple piece of portraiture, the instinct of the artist gives it a felicitously graceful turn of pose, and special harmony of color. It is the expression of the painter's natural gift, to see things simply but always beautifully. In his portraits of women has this been especially manifested, and it reveals itself in the line and color of his imaginative works. A pensive strain pervades his canvasses, a strain of thoughtful and poetic feeling, devoid of melancholy and yet averse to mere empty gayety. There is something in his canvasses which awakens the memory of Keat's poetry; the sentiment is pure, the composition is harmonious, the executive touch fluent and graceful. Such poetry and such pictures do not sadden or depress their audiences, but make them reflect and study. The Parisian critics recognized this trait of Mr. Eaton's artistic character when he sent his charming *Reverie*, first shown at the National Academy in 1875, and the *Harvesters at Rest*, to the Exposition of 1878. For simplicity, clearness, dignity and grace, this latter work was ranked by many within the standard of Millet. Mr. Eaton is a native of Canada, born at Philipsburg in 1849. He was a pupil in New York, of J. O. Eaton, of the National Academy, and in Paris of J. L. Gérôme, and was the first Secretary of the Society of American Artists, which he assisted to organize. He is a resident of New York City.

64. *Daphne*.

Her face is seen at full front, large eyed, and with a full and inviting lip. Her blonde hair has its fluffy masses intertwined with flowers, and with her left hand she holds a cluster of flowers against her breast. The figure is shown at bust length. The shoulders are bare and the face and figure, painted entirely in half tones, are relieved against a simple dark back ground. Signed on top, at the right and dated 1886.

Joe Evans.

A native of New York and a pupil of the National Academy Schools and of the Art Student's League. Joe Evans owes his actual development as a painter, to a close and sympathetic study of nature. His sympathy with her quiet and restful moods invests the simplest and most unostentatious subjects, under his brush, with an individual character and charm. He has his studio in New York.

65. Landscape.

A study of suburban nature, in which artistic expressiveness gives dignity to a simple scene. Signed at the left and dated 1885.

Frank Fowler.

While Carolus Duran was executing his fresco of The Apotheosis of Marie de Medici in the Luxembourg Museum, he had the assistance of an American pupil in the work. This pupil was Frank Fowler, a young New Yorker, who, after studying under Elwin White in Florence, had journeyed to Paris to enjoy the instruction of Duran. Mr. Fowler returned and settled in his native city after the completion of the Luxembourg fresco, and has since had his studio here. Although a painter of subject pictures of good style and attractive quality, he has almost entirely devoted himself to portraits and character heads, in which he excels. He is also well-known and highly esteemed as a teacher. Mr. Fowler is a member of the Society of American Artists.

66. An Arab's Head.

The portrait study of an Arabian shiek, with white turban and burnous. Signed at the left.

B. R. Fitz.

The pictures of B. R. Fitz, low in tone and quiet in color, but invariably breathing a sentiment of a high order, have commanded the attention of the discriminating visitor at the exhibitions since the artist's return from Europe some years ago. Mr. Fitz was born in New York in 1855. He was a pupil of the National Academy, and of the Art Students' League of New York, from 1877 until 1881, in which latter year he crossed the Atlantic and settled at Munich, to study in the Academy, and under Professor Loeffly. Two medals of the first-class testified to the good work he did at the Bavarian art school, and when he returned to America, in 1884, his productions showed that his years of absence had not been wasted. In portraiture he has produced works full of a pensive charm of expression and treatment, and some of his studies of the nude show the highest qualities of color and handling, refined by the utmost purity of conception and tenderness of treatment. Mr. Fitz has his studio in New York, and is a member of the Society of American Artists.

67. The Last Sheaves.

By the last light of day the harvesters are loading the final sheave; upon the harvest wagon, one tossing them up from the well-gleaned field to the other, who is perched high upon the load. The weary horses patiently await the welcome command to the conclusion of their day's labors. The landscape seen in the distance upon the left is commencing to lose itself in a misty twilight, whose shade already softens the details and subdues the color of the scene. Signed at the left.

Frederick W. Freer.

Born in Chicago, Ill., in 1849. F. W. Freer is a graduate of the Art Schools of Munich and of Paris. He first exhibited at the National Academy in 1881, and his pictures of female types of the refined order established his reputation. He produced subject pictures of good quality as well, but in those indicated his talent revealed itself at its best. His work in water colors was in a similar vein and of a kindred excellence of execution. As an etcher he produced several important plates, notably one large study of a little girl, executed entirely in dry point and directly from life, which is unique in this country at least. After holding his studio in New York for a number of years, he removed to Chicago, where he is now established. Mr. Freer is an associate of the National Academy, and a member of the American Water Color Society and of the Society of American Artists.

68. Morning.

Seated upon a couch in her bower, a Greek maiden, in the dawning of womanhood, burns incense to the opening of the day. The picture is a harmony of colors subdued in brightness, and warmed by the flush of morning. Signed at the left and dated 1885.

George Fuller.

Like a strange light which gleams across a sky of night and storm, bringing but a vague hint of its origin and leaving nothing but a memory behind it, the unique genius of George Fuller flamed along the horizon of

art. Shallow critics have made it a reproach that he created no school. Wiser minds rejoice that he did not, for he was so essentially himself that he could have taught no one and could have left nothing but feebly ridiculous imitators. Never was the statement that art is but a medium of personal expression more conclusively endorsed. In 1860, at the age of forty-eight years, during thirty of which he had been painting portraits on a foundation of very little schooling, Fuller came to a conclusion, or rather a conviction, that he had found the right path at last. After living and working in New York and Boston, he had, in 1859, been able to make a brief visit to Europe and it was doubtless what he saw there that opened his eyes. For sixteen years, alone in his rural retreat, he worked out his problem, asking no counsel and making no confidences. When he reappeared in public in 1876, the George Fuller of the future had emerged from the shell of the George Fuller of the past. He had studied his own nature and learned to paint as he thought, but he could no more have taught anyone else to do it than he could help doing it himself. He was a dreamer of vague, poetic dreams. Isolation had given his mind a brooding, although not a morbid cast. That which he was his pictures showed him to be, and they suggest what he might have been, had the circumstances of his life been more auspicious—certainly an American Millet. George Fuller was born at Deerfield, Mass. He worked, at the age of twenty, for a little while as a sculptor under Henry Kirke Brown at Albany. Then he became a portrait painter, settling in Boston for a few years, and finally settling himself down in New York for a dozen. It was here that he saved the money which carried him to Europe and revealed his vocation to him. He died in Boston in 1884. His exhibition of 1876 had cleared the road to fame for him, but the lamp had nearly burned out before the splendor of its flame was appreciated. One of the most successful individual exhibitions ever held in America was made of his works in Boston after his death. He was made an Associate of the National Academy in 1857, but he accepted it as an honor thrust upon him, and disdained to seek for more. He believed, and truly, that his art was its own best compensation and monument.

69. The Romany Girl.

She is seen at half length, looking out of the canvass, with her figure turned towards the right. Her dusky face, framed with long waves of raven hair, exhibits an expression of suddenly aroused interest. She wears a rustic hat, decorated with a spray of wildflowers, and the waist and sleeves of a garment of coarse linen show above her bodice. The dim vista of a shadowy forest provides a background for her figure. Signed at the right.

Gilbert Gaul.

The development of a battle painter of leading note out of an artist who has not seen actual service is rather a remarkable matter in itself. This fact is to be recorded to the credit of Gilbert Gaul, born in Jersey City, N. J., in 1855, and pupil of the National Academy and of J. G. Brown. From the latter master he obtained that valuable foundation for a young artist, good drawing and solid and healthy color. Beyond this the master has not influenced him, and his work shows no indications by which his schooling might be traced. He has made a close study of the kaleidoscopic episodes of battle, and his pictures are a series of such incidents, realized with stirring spirit. They are realistic without being repulsive. His soldiers have the true, rude picturesqueness of the camp and the trenches, and in action display the savage excitement and intense expressiveness of the occasion. Mr. Gaul first exhibited at the National Academy, in 1872, and has been an Academician since 1882. He is also a member of the Society of American Artists. His studio is in New York City.

70. To the Rear.

A night attack is raging on the outer line of battle, where the troops have lain upon their arms. The flash of musketry lights and warms the cold, pale brightness diffused by the winter moon over the snowy earth. A young officer, wounded perhaps to the death, is being assisted to the rear by one of his men. The stricken man hangs almost helplessly upon his powerful supporter. The soldier, as he drags his commander's failing feet along, still clutches his musket and listens to the noises of the conflict which is raging behind him, and which he is eager to rejoin. Duty and humanity have overcome in him the ardor of battle, without depriving it of that deadly fascination to which all soldiers, once they have had their baptism of fire, succumb. Signed at the right.

Sandford Robinson Gifford.

One of the first of our landscape painters to seek the influence of the ripened art of Europe for the refinement of his own, S. R. Gifford created an extraordinary impression upon his time. He possessed that quality in his art which, for lack of a more specific title, we call magnetism. His vigorous manipulation, his boldness of design and his opulent color, commanded rather than sought attention. To the most commonplace scenes

his brush could lend a certain fascinating attractiveness, and in his most successful works his mastery was supreme. Born at Greenfield, in Saratoga County, and brought up in Hudson, N. Y., he enjoyed a classical education which reflected itself in the intellectual quality of his productions. He graduated from Brown University in 1842, and in 1844, took his first lesson as a painter in the studio of John R. Smith, in New York City. In 1850, he began the tour of Europe, and having returned was made a National Academician in 1854. Six years later he again crossed the ocean, this time extending his tour and sketching along the Rhine, in Switzerland, Italy, Egypt and up the Nile. Once more upon the western continent, he in 1870 visited the Rocky Mountains and brought back many studies of the great West. At the Centennial Exposition in Philadelphia, in 1876, he was commended for excellence in landscape painting, and his fame and popularity survived him. His death occurred in 1880, and his genial personality invested it with the aspect of an almost national calamity as well as a great artistic loss. A man of elevated thought and refined feeling, he left upon our art that impress which only the student and the thinker can accomplish.

71. Pallanza ; Lago Maggiore.

A portion of the buildings of the town, and a long stone pier, extend into the lake from the right. Beyond them the Alps make a barrier against the sky. Some of their snowy peaks are lighted by the sun, and the white walls and tile roofs of the houses form a harmony of red and gold, which is reflected in the rippled water. Boats enliven the placid flood. This picture is justly ranked among the foremost effects of atmosphere and sunlight produced by the artist. Signed at the left.

Robert Swain Gifford.

One of the eminently just awards made at Philadelphia's Centennial Exposition, in 1876, was that of the medal of honor for painting in oil to Robert Swain Gifford. The recognitions which succeeded this: his election to the National Academy in 1878, and his award of the \$2,500 prize at the First-Prize Fund Exhibition at the American Art Galleries in 1885, but crowned the work of the enlightened Exposition Jury. Born in 1840, on the Island of Nashuon, at Gosnold, Mass., he was instructed

in the rudiments of the art for which his talent manifested itself by the Dutch marine painter, Albert Von Beest, who was then settled at New Bedford, near the boy's birthplace. His progress was so rapid that his master soon employed his services as an assistant, and in 1864, having gained courage enough, from this attestation of his ability, to set up an easel for himself, young Gifford opened a studio in Boston. Two years later he emigrated to New York, where he has since been at home. His exhibits at the National Academy, on the year succeeding his settlement in New York, secured for him admission as an Associate. In 1869 he made a tour of California and Oregon, and in 1870 turned his face towards Europe for the first time. He spent two busy and fruitful years in England, France, Spain Italy, Morocco and Egypt. In 1874 he once more crossed the Atlantic; this time for an artistic exploration of Algiers and the Great Desert, sketching his way homeward through France. In the pictures which record these journeys, Mr. Gifford is never false to the fashion or local color of his scene. Yet these experiences in alien climes have never weakened his hand in the rendition of the scenery amid which he was born. In his American landscapes he is always a son of the soil, gathering strength from contact with it, and, sensitive to its poetic beauties, as well as to its picturesque possibilities. He was one of the founders of the American Water Color Society, in 1866, and remains one of its strongest contributors and supporters. He was one of the founders of the New York Etching Club, and is one of the most accomplished etchers that we have. He is a member of the British Society of Painters-Etchers, and a member of the Society of American Artists, and in all his official connections is as ready at the call of duty as he is at the summons of his art.

72. Woods in Autumn.

A typical American coast forest of scrubby trees is made splendid by the colors of autumn. The foreground is a clearing overgrown with brush. Toward the right is a pile of fire wood, stacked up for removal, and a figure with an axe on its shoulder advances into the wood to continue the work of destruction. Signed at the left, and dated 1888.

73. The Island of Nashewanna.

From the superior elevation of the foreground, the eye follows a coast line broken by projecting points of rock, between which the breakers play in flashing foam upon the beaches. From the foreground, on the left, the moor extends its undulating surface variegated with heather. A gray and sunny sky brightens the scene. Signed at the left.

Henry Peters Gray.

The last exhibit of note made by Henry Peters Gray at the National Academy of Design, was *The Birth of Our Flag*. This picture was shown in 1875. Two years later the painter, who was born in New York in 1819, passed away. With him died almost the last of the American painters who had striven to master the secret of Titian, and history has assigned him a permanent and honorable place in our art. He began the study of art under Daniel Huntington in 1839, in 1840 went to Europe, where he fell under the spell of the old masters in Rome and Venice, and came back to America to be made a member of the National Academy in 1842. Until 1846 he remained in New York, prospering in reputation and purse as a portrait painter, and adding to his fame by occasional imaginative works. Then he made a second voyage to Europe. Upon his reappearance in the United States he found his popularity further increased, and from 1869 until 1871, held the office of President of the National Academy. Another European trip kept him in Florence until 1874, when he came back once more, to remain here until his death. His pictures evidence his sound academic study, and in his execution he achieved the finished and mellow tone which he so much admired in the master whom he had made after a fashion his model. In his imaginative female heads he displayed great refinement and delicacy of touch, and at his best he was unequalled in our art in the luminous quality of his flesh tints. During his later years he devoted himself almost entirely to portrait painting and many of his cabinet portraits are perfect gems of art.

74. *The Origin of Our Flag.*

The genius of Liberty is shown as a beautiful female figure, half nude and partially draped with our National ensign. The eagle hovers over her. The rich flesh tints of the figure harmonize with a powerfully colorful background. This was one of the latest of the artist's works, having been exhibited at the National Academy of Design in 1875, little more than a year before his death.

Seymour Joseph Guy.

An Englishman by birth, dating from the town of Greenwich in 1824, and schooled in London as a pupil of Buttersworth and of Ambrose Jerome, S. J. Guy has none the less completely identified himself with the land of his permanent adoption. Coming to New York at the age of thirty

years, he became known as a portrait painter, and in this walk achieved an encouraging degree of success. This success he eclipsed, however, when he turned his attention to genre painting. He has produced many subjects of a social character, but it is in his pictures of domestic life that his own love of home and tender sentiment in all that appertains to it makes the strongest appeal. Mr. Guy is a finished draughtsman, with an agreeable color and a serious and conscientious method. He became an associate of the National Academy in 1861, a full member in 1865, and is one of the original members of the American Water Color Society. His absolute devotion to his art, and the critical conscientiousness with which he lingers over each canvass, render his production slow and his works comparatively rare.

75. Out of His Element.

A portrait of the left hand of a sportsman, who, still holding his rod, lifts out of the landing net which he holds in his unseen right hand, the trout which has just succumbed to his skill. The background shows a stream, with forest on the farther shore. Upon the distant bank another angler seems to be watching the movements of his successful brother of the rod. Signed at the left and dated 1870.

John Haberle.

A native of Connecticut and a pupil of the National Academy of Design. Mr. Haberle is at present instructor of the New Haven Art Club. He has his studio in New Haven, Conn. His small still life panels have created popular interest in the Art Institutions of this country.

76. Imitation.

An assortment of familiar objects—bank notes, fractional currency, coins, postage stamps, etc., painted with microscopic detail and deceptive imitativeness of observation and skill. Signed as a printed label, at the bottom.

Philip B. Hahs.

An amiable and pleasing talent was cut short in a promising career by the death of Philip B. Hahs, in 1882. Born in Reading, Pa., in 1853,

Mr. Hahs was one of the brightest graduates of the Pennsylvania Academy of Fine Arts, and of the school of Professor Thomas Eakins. He made his studio in Philadelphia, and at the time of his death, which occurred in that city, had become known as a painter of a strong and simple style, delicate refinement and hearty human feeling.

77. Lullaby.

Seated upon the steps of a rural home, embowered in the summer verdure of a luxuriant garden, a little mother playing at the more serious duty of her future, soothes her doll to sleep. Signed at the right.

Charles X. Harris.

Charles X. Harris was born at Foxcroft, Me., in 1856. He was the son of a mill-builder, whose vocation took him to various parts of the country, and the boy traveled from the Atlantic to the Pacific coasts with his family. He commenced to draw by instinct during these wanderings, and even as a child showed a distinct talent for humorous characterization such as one encounters in a refined degree in his later works. In 1875 he had gathered sufficient means to carry him to Paris, where he studied at the École des Beaux Arts and had Gérôme for a master. A robust and sturdy youth, with the wandering spirit strong upon him, he eventually left Paris, drifted about in Italy, lived on the island of Capri for a while, and then undertook a most daring exploration of Sicily. The brigands who infested the island were deceived by his sunburnt complexion, his raven hair and fluency in Italian, supported by his shabby peasant disguise, into believing him not worth robbing, and he completed his desperate expedition in safety. After trips to Spain and North Africa, he turned his face to America, in 1881, and after completing some decorative commissions settled down to work at the easel. His knowledge of the Italian language and of the Italian character led him to seek for subjects in the quarter of the city inhabited by this people, and amid its picturesque squalor, painting on the spot, he executed the pictures by which he made his mark. He first exhibited at the National Academy in 1885, since which time he has been a regular contributor to its annual exhibitions. His studio is in New York.

78. In the Italian Quarter of New York City.

In one of the picturesque courtyards found in the tenebrous section of New York City, where the lower order of Italians congregate, ragpickers and washerwomen are at work.

A variety of detail is rendered with care and truth, and the gay colors of the coarse dresses of the women brighten the prevailing quiet tone of the picture.

79. A Connecticut Postman, 1806.

He has delivered his budget at the farm on the crest of the hill, and is trotting down the road towards his next station. He presents a very serious and important aspect, conscious of his own dignity, in his tall beaver hat and his coat laced with red tape, as he sits stiffly in the saddle, with his mail pouch slung over his shoulder and his saddle-bags stuffed with precious freight behind him. The scene is represented on a sunny summer day, and local color and local spirit are delightfully true in their delineation. Signed at the right and dated 1890.

80. Old Time Gallantry.

The lady and her cavalier have arrived at the end of their ride. He has dismounted, and kneeling on one knee offers her the other to rest her foot on as she descends from the saddle, which she does with a pretty, little, timorous movement, as if not quite certain of her support. The horses show their pleasure at the termination of a long jaunt. The costumes denote the episode to date from our continental period, and the fine old farmhouse, shaded by fruit trees, which forms the background, is a representation of the famous Avery House, at Poquannac, Connecticut, which was built in 1656. Signed at the right.

Thomas Alexander Harrison.

In the St. Louis Museum of Fine Arts a centre of one of the walls is held by a representation of surf and sea by moonlight, which is called *La Crépuscule*. It is the work of an artist of Philadelphia, who is equally esteemed in Paris, the city of his studies, as at home. Thomas Alexander Harrison is the elder of three gifted artist brothers. He was born in 1853, and made his first studies in the Pennsylvania Academy and at the San

Francisco Art School. In Paris he has studied at the art school and under J. L. Gérôme. He paints figures, marines and landscapes with equal facility and force; indeed, his first successes were made with distinctively figure subjects. But as he progressed in experience he widened his range, and in his adoption of the realistic cult found his most congenial material in the sea. In 1885 his "Crépuscule" secured one of the \$2,500 prizes awarded at the American Art Galleries, in New York, and was allotted to the St. Louis Museum. In 1890, ten years after he made his *début* in the Salon, the French Government acquired one of his pictures for the National collection, and the same year brought him a medal from the Munich Salon. Previously, in 1889, he had received a gold medal at the Paris Exposition, had been invested with the Legion of Honor, and been created an Officer of Public Instruction. He is a member of the Society of American Artists, and has his studio in Paris.

81. Marine.

Sea and sky are lighted in delicate tints by the reflection of the sunset. Through the faint mist of early evening the moon is rising. A subtle play of color flushes the waves as they roll gently in to spread upon the beach in the foreground in foam-fringed washes. The calm of a peaceful day's end in the sky repeats itself in the languid play of the ocean. Signed at the left.

F. Childe Hassam.

The first appearances of F. Childe Hassam were made at the local art exhibitions of Boston, of which city he is a native. He was born in 1859. He painted skillfully in water colors and was widely known as a designer for the periodicals. In 1883 he was among the exhibitors at the National Academy of Design, in New York. A brief summer tour of Europe did much to broaden his artistic scope, and a later residence and study of several years in Paris, under Boulanger and Lefebvre, made him conspicuous in the naturalistic movement of which his later works are exponents. A special exhibition of his pictures in New York City resulted in his establishing himself here, where he became a member of the American Water Color Society, and in 1889 was one of the organizers of the new Water Color Club. In out-of-door scenes, enlivened with figures, Mr. Hassam reveals a keen appreciation of the picturesque, with a strong feeling for the subtleties of light and weather. His touch is spirited and his color bright and animated—qualities which lend themselves with especially

happy results to the y street scenes in which the artistic is seen, perhaps, at his best. He received a bronzed medal at the Paris Exhibition of 1889 and is a member of the Society of American Artists.

82. Boston—A Wet Day.

A Boston street on a rainy day. Street cars and figures animate the scene, in which the atmospheric effect, as well as the substantial details, is excellently rendered. Signed at the left.

Wakeman Holberton.

An artist who is also a devoted sportsman, and who makes his busy life a happy combination by the use of the rod and brush, is Wakeman Holberton. He is, perhaps, more widely known as an expert angler and writer upon the topic, than as an illustrator of it with the pencil, but his pictures of the piscatorial subjects, which he makes his specialty, have an extended fame among those who share his affection for the art immortalized by Izaak Walton. Mr. Holberton is a native of New York, where he works during a portion of the year, but for the greater part his studio is located among the scenes from which his inspiration is derived.

83. Brook Trout.

A study of Brook trout, which have been thrown on a grassy bank to await being gathered into the creel. Wild strawberries and violets variegate and brighten the color scheme.

Winslow Homer.

In the middle of the fifties, a youth of nineteen found employment in the establishment of a lithographer in the city of Boston, where he was born in 1836. From the start the young man displayed remarkable aptitude as a draughtsman. He had entered the shop as an apprentice, and remained at work there until he had completed his twenty-first year, and saved a little money out of his wages. On this modest capital he came to New York City where he entered himself as a student at the National Academy of Design and became a pupil of Frederic Rondel, a French

artist then in great repute in New York as a teacher. Incidental to his studies, he made illustrations on wood blocks for the publishers, by means of which he found it possible to continue his studies. At the outbreak of the Civil War he went to Washington, making excursions in various directions with the armies and furnishing drawings of his experiences and the episodes of the war to *Harper's Weekly*. It was at this time that he began to apply his lessons in painting. The subjects he chose were those suggested by the life and scenes around him—scenes of camp and campaign life—the first of them to attract attention being Prisoners from the Front. This actual scene of the war for the Union, appearing at a time when popular excitement was at fever-heat, made a profound impression and established the painter's reputation immediately. He was made an Associate of the National Academy in 1864, a member the following year, and in 1866 assisted in organizing the American Water Color Society. He made his first visit to Europe at this time, but his stay was brief, and his experience, while it enlarged his field of subjects, had no perceptible influence on his individuality. He works now, as he did at the beginning, in utter independence of schools and masters. His method is entirely his own. He was a realist, before realism had become a fixed fact in French art, from which it has since been so extensively imported into our own. He painted nature as he saw it—always, however, seeing it with a lively appreciation of its picturesque and its dramatic sides. His command of the local color and spirit of a scene is always masterly, and whether he gives us a group of English fishergirls, a landscape in the Bahamas, a camp of pioneers or fishermen in the wilderness, or a bit of the real life and nature of a Southern plantation or the New England coast, the impression of actuality which he conveys is equally vivid and penetrating. During recent years Mr. Homer has worked most of the time in his studio on the Maine coast, producing, in a series of marine and coast subjects, a line of pictures by which the standard of his art has been established at the head of the American school. He has experimented in etching subjects of his own selection and design, and in this art has executed some plates of an originality and power in correspondence with his works in color.

84. The Two Guides—Adirondacks.

The pioneer of the past is schooling his young successor, to whom he will soon abdicate his place, in some of the secrets of his craft. The old man, still stalwart and lusty for all the frost that whitens his beard, and the powerful young woodsman, are crossing a mountain ridge. The ground is wet and dark with dews and midnight showers. Out of the depths behind them mist rises from the streams and springs below, and floating flecks of cloud blow along the flanks of

the mountains. The guides have halted at the summit of the ridge, and the older man points forward, at some landmark beyond. Two grand and rugged types, amid a grand and rugged nature, they seem instinct with and eloquent of the spirit of a scene and life which is yielding steadily to time, and of which this picture will in the future be a historical reminder and landmark. Signed at the left.

85. The Campfire.

Deep in the wilderness the fisherman has made his camp, near a convenient trout stream. Beneath a storm-uprooted cedar, whose sturdy branches support it from falling prone upon the ground, he has built his open-front hut of saplings, walled with bark stripped from the trees. Under this shelter his guide lies, sleeping soundly, after a weary day, upon a bed of aromatic pine needles cut green from their branches. The sportsman, relieving his servitor from the watch, sits with his back against the improvised cabin. The gloom and loneliness of the place and hour have set him thinking, and the face the campfire lights is serious and pensive. The fire blazes in front of the hut, sending up a stream of sparks like fire serpents and rolling from its fresh logs the smoke that protects the camp from insect pests. All around is the mysterious obscurity of the primeval forest, that obscurity and mystery which provide the spice of the true sportsman's life. Signed at the right.

86. A New England Country School.

The schoolmistress standing, book in hand, behind her pine desk, in the centre of the picture, is hearing her pupils recite their lesson. She is a comely young woman soberly attired. Her class is a small one, in numbers as well as individual dimensions. It consists of four boys, who are seated at her right hand and of three girls, who are ranged on her left. Empty forms and desks on either hand suggest provision for a more numerous class when the winter season shall release the older portion of the juvenile community from thrifty labor in the fields. The walls are bare of relief, save

for a blackboard behind the teacher and a window on each side of her, which reveals a green and sunny country without. The artist has inspired this picture with the severe simplicity of a serious life and people and yet reconciled it with picturesqueness. It is thoroughly realistic, grave without harshness, and holding a hint of romance in the pretty young teacher, with the June rose flaming on her desk. Signed on one of the benches at the right and dated 1873.

87. A Disappointing Catch.

A splendid sunfish, half out of the water, is snapping at a gaudy trout fly, regardless of the deadly hook which lurks beneath it. The fish is wild with greed. In a canoe in the background, the fisherman sits, holding the rod whose cast has lured the voracious victim to its destruction. Signed at the left. Water-color.

88. Danger.

Tremendous breakers burst on a stony shore. The storm rack skurries across the heavens. At the left, in the distance, a fishing smack is seen, half foundered in the surf, and two fisher-girls hasten towards the craft, whose wreck may mean the loss of husband or lover with frantic speed. Signed at the right. Water-color.

89. Fodder.

The cattle have had dry pasturage, and a farm-hand carries them some fresh corn-stalks from the field where the harvest of the maize is in progress. As he crosses the parched and weedy meadow with stalwart strides, the cattle recognizing his approach, gallop joyously to meet him. Signed at the right. Water-color.

90. Forebodings.

It is wild and squally weather on the sea. The wind whirls the cloud racks in the sky, and a white surf rages along the shore. In the foreground two young mothers, each carrying her babe, study, with boding expectancy, the angry

deep on which their husband's boats are being tossed. Signed at the left and dated 1881. Water-color.

91. Watching the Tempest.

The life-boatmen, in their uniform of tarpaulins and cork-jackets, stand ready to launch their boat at the first summons from the storm lashed waters, which burst upon the shore with clouds of blinding spray. Other watchers line the bluff above the beach and crowd down upon the strand itself. It is a period of wild excitement and expectancy, when humanity experiences at its deepest the deadly tumult and peril of the elements. Signed at the left and dated 1881. Water-color.

92. Peril of the Sea.

The entire community of a coast settlement has turned out to watch a wreck off shore. On a pier in the foreground two women stand in attitudes expressive of intense and anguished attention. Below the pier, on the beach, many figures crowd, with all eyes bent upon the raging of the wintry surf. At the left a portion of a summer cottage is seen. Signed at the right and dated 1881. Water-color.

93. Extra Rations.

It is hard times in camp. Rations are short and the sutler's shed, under its arbor of pine boughs in the foreground, is the cynosure of many hungry eyes more blessed with appetite than the means of gratifying it. One campaigner, happy in the possession of funds, is seated on the rude plank table at the sutler's door complacently devouring a huge segment of cheese as flavor for his hard-tack. Another trooper leans upon the shelf and watches his occupation with a melancholy born of an empty purse and a craving stomach, with nothing but unflavored hard-tack to fall back upon. The humor of the situation is accentuated by the side glance which the lucky enjoyer of extra rations—who is a private soldier—casts upon his neighbor, whose uniform shows him to be an officer a remove or two above him in grade. In the background are seen the tent lines of the encampment, and the troop horses,

tethered in a long row. This strong and characteristic work is signed at the left and dated 1863.

94. The Brightside.

A subject from camp life during the War for the Union. At the right a group of negro teamsters are dozing and idling in the sun against the warm side of a tent. A man looks out of the tent door with a cob-pipe in his mouth. Mules and commissariate wagons occupy the middle ground, and in the distance part of the camp is seen under a sunny sky. The figures are admirably individualized in character, strongly drawn, and painted in full force of color. Signed at the left, and dated 1865.

95. Eight Bells.

The scene is on the quarter-deck of a fishing schooner. After a night and morning of storm, which has blown their craft before it, the captain and his first officer are endeavoring to discover their location by an observation of the noonday sun, which the blowing and bursting cloud rack permits to shed a gleam upon the livid and unruly sea. The men are clad in oilskins, glittering with moisture, as if to remind one that this is the armor in which they do battle with the ocean and the tempest. The solid poise of their figures on the heaving deck is heroic in its simplicity. The mate reads the measurement on his quadrant, while the captain completes a more delicate calculation, with the telescope of his sextant at his eye. Only a glimpse of the taffrail, and a fragment of the standing rigging is shown. All the rest is a tempestuous sea and sky, amid whose fury these two, simple, strong men seem masters, painted with a master hand. Signed, 1888.

William S. Horton.

Born in New York State. Attended drawing and painting classes at the National Academy of Design for several seasons. Has shown a nice feeling in water color but latterly has given his entire study to work in oil.

He is a close student of nature, and his contributions to the Academy display in the Spring of 1891 was accorded uniform praise.

96. Wood Interior.

The forest is brightened by the tints of autumn. Amid the foliage the sunbeams make brilliant play. At the left a girl drives a flock of sheep into the foreground. Signed at the right and dated 1890.

Thomas Hovenden.

It is an attestation of the energetic nature as well as of the latent ability of Thomas Hovenden that his serious study of art cannot be said to have begun before he had reached middle age. He was born at Dunman, Ireland, in 1840. He obtained some lessons in drawing at the Cork School of Design in the leisure permitted him by daily labor, and coming to the United States in 1863, continued his night studies at the National Academy, being still compelled to reserve his daytime for the gaining of his subsistence. Finally, in 1874, at an age when men commonly consider the direction of their lives marked out, he found himself in a position to gratify the ambition that from boyhood had burned within him. In Paris he spent six years in study at the School of Fine Arts and under Alexander Cabanel, and in 1878 exhibited at the Salon a picture whose subject was taken from the Vendean wars of 1793, that created a sensation. He returned to New York in 1880, and in 1882 was elected a member of the National Academy, to whose exhibitions he had regularly contributed while abroad. His election was made upon his exhibit of his important poetical composition of Elaine. With his return he soon discarded artificial subjects and foreign inspirations for the material at hand and produced in succession a series of powerful historical compositions, and of studies of negro and of rural life. In 1884, and again in 1889, two important canvasses, the John Brown Being Led to Execution, and an episode of the battle of Gettysburg, In the Hands of the Enemy, marked his career as a painter of history. Both are extensively known through reproductions. As a member of the New York Etching club Mr. Hovenden has executed some masterly plates after his own pictures. He is a member of the Society of American Artists, and of the American Water-Color Society, and has been Professor of Painting in the Pennsylvania Academy of the Fine Arts. His studio and residence are at Plymouth Meeting, Montgomery Co., Pa.

97. Chloe and Sam.

The old man squats beside the kitchen stove on the right, blowing at a pot upon the fire, whose savory steam rises to

greet his nostrils in a grateful cloud. At the left, his wife, standing at a table, pauses in her ironing to turn and chide him for the childish impatience of his appetite. The kitchen is a typical cabin interior of the homely and comfortable order. Signed at the right, and dated 1882.

98. I'se So Happy.

An old negro, twanging at his banjo in a warm kitchen corner, does justice to the sentiment of the plantation song which gives the picture its title. The figure, which is shown at full length, is spirited in movement and expressiveness, and the detail is truthful in its rude picturesqueness. Signed at the right, and dated 1882.

Alfred C. Howland.

The combination of landscape and genre is what lends its charm to A. C. Howland's art. This alliance is none too common. Usually the landscape is subsidiary to the figures that enliven it. In Mr. Howland's case they go together, and the figures belong in the landscape and do not convey the impression of being either put there for a purpose of effect, or of having had a background artificially created to set them off. The artist's education was a happy preparation for this result. Born in Walpole, N. H., in 1838, Mr. Howland studied for some years under Schultz and Eppindale in Boston, and in 1860 spent some years in Düsseldorf under Professor Albert Flamm, from whose studio he passed to that of Emile Lambinet, in Paris. These two leaders in the landscape school of their day were graduates in the painting of the figure as well, and their influence was not lost upon their pupil. Mr. Howland returned to America from their combined counsels to open a studio in New York, where he still maintains his residence. His pictures, bright and sunny, pure in color and delicate in touch, and the spirit of refined drollery with which he animates his figures, were not long in securing him recognition. He made his first exhibit at the National Academy in 1864, became an Associate ten years later, and in 1882 was admitted as a full Academician.

99. A Potboiler.

A page from the artist's New England sketchbook, so prolific in droll and quaint subjects. The title of the picture is derived from the employment of an old woman at the pot

in which the family linen is being laundered in the courtyard of the farm. Signed at the right.

Daniel Huntington.

The history of the venerable President of the National Academy, for as such he will continue to be known, although he has laid aside his office, will always be intertwined with the history of American art. Mr. Huntington is a connecting link between the first struggling beginnings of art in this country and its present splendid development. He was one of the devoted band who assisted in nursing the National Academy into healthy life for the service of art, and presided over its fortunes during its periods of greatest prosperity and usefulness. To the present generation Mr. Huntington is known as a painter of portraits. A long list of illustrious names has found perpetuation from his brush. It was by works of the invention of imagination, however, that he won the laurels he now so justly wears. Born in New York in 1816, taking his early lessons from Professor Morse in 1835, and later enjoying the guidance of Henry Inman, he commenced to figure as a producing force in our art when he visited Florence in 1839. His earliest works were compositions or ideal characterizations, but the demand of the day made him a portrait painter on his return to New York, and he did not really recommence his original inventions till he returned to Italy in 1844, after having gained that acknowledgment of merits which a membership of the National Academy represents. In Rome he resumed the composition of pictures, among which may be mentioned his Henry VIII and Catherine Parr, Piety and Folly, and Mercy's Dream. A quiet, thoughtful man, with a strong religious strain in his composition, simple, unassuming and sincere, he ever had the courage of convictions, which were ever on the right side, as the character of his life's work shows. He painted landscape with an able brush, and many studies and pictures of the scenery he passed through marked the progress of his life. In 1862 he was elected President of the Academy, and he held office until he was succeeded by Henry Peters Gray in 1869. In 1877 he was re-elected and he remained at his post until his voluntary retirement in 1891.

100. St. Gerome.

The venerable sage sits poring over the pages of a huge tome whose leaves he turns with one hand. His face is of an intellectual type, with a long gray beard. The color is rich and strong and the execution finished.

George Inness.

At a time when the making of what we are called upon to accept as landscapes has become a trick, at the command of any half trained amateur, and when it has become a species of manufacture with a great majority of the class of painters who call themselves professional; at a time when dexterity of technique on the one hand, eccentricity on the other, and mere prettiness as a third wheel to the coach, trundle their way gayly along the highway of art, leaving no record that will survive their passage, there is something infinitely majestic in the presence of a man, gray with years of tireless struggle, and spurred by a long life of self criticism, striding steadily forward on unflinching feet, making the great work of to-day but a step upwards towards the greater work of to-morrow, seeking his ideal of nature with his face turned to the sun. No higher honor could be accorded to George Inness, nearing three score and ten, with the fire of youth still burning within him, and the light of truth still shining in his undimmed eyes, than to make note with wonder that his progress continues, as if he had conquered the secret of outrunning time, and that his art grows steadily more sovereign in its power, long past the period where in the common course of nature the artist's sun reaches its zenith and commences its decline. Born in 1825, upon the very dawn of landscape art in America, Mr. Inness stands to-day in its splendid noon in the creation of whose most dazzling radiance his brush has been the necromancer's wand. He set out upon the journey on uncertain feet. Born at Newburgh, N. Y., apprenticed to a steel engraver, and compelled to give the work up by illness, a few lessons from Regis Gignoux and his own genius constituted his entire artistic capital. Physical maladies and poverty beset his feeble steps. Without a guide, at a time when even the guides were little better than blind themselves, he battled his way onward and upward, surviving failures and retrieving errors, until he found the turning of the road that led to the light. His whole life has been an experiment upon himself. His first visit to Europe in 1850 began the work of mental organization. The progress of his development is clearly denoted in his works. Working without masters and without schools, he made the best art he could find provide him with advice, and made nature herself the school in which the lessons might be applied. Never satisfied with himself, he never remained stationary in his art, and his powers have not ceased to ripen. His art is an art of revelations, because he finds in nature a variety which is endless and a new problem to succeed every problem already solved. The series of pictures which constitute his record of American landscape, and which form the crowning productions of his career, are part of our national chronicles as well as masterpieces of our national art. In his studio at Montclair, among the Orange Mountains, he is writing history with his brush as surely as a Prescott or a Bancroft ever wrote it with their pens.

101. Winter Morning—Montclair, N. J.

It is a morning of frost after a season of thaw that has left the snow in patches on the frozen ground. Across the middle plane the houses of a suburban settlement are seen through bare trees. Beyond, a range of hills makes a barrier against a sky in which cloud banks are rising with threats of snow. Some of their summer leafage, now dead and meagre, still clings to the branches of the trees nearest the eye. In the foreground, at the left, one sees the ruins of a great old tree that the woodman's axe has leveled for fuel. A poor old woman gleans some faggots for her fire, and from the village a teamster drives his oxen to drag the massive timber to the sawmill. The air is gray with frost. The sentiment is that of an inclement season, in which lies sullenly dormant a threat of worse weather to come. Signed at the right, and dated 1882. 45 x 30.

102. The Delaware Valley.

Magnificent in its vastness and in the fertility of its soils, bursting with that wealth of fruit and harvest which nature bestows in her most bounteous mood, the great valley of one of the great rivers of America loses itself in a distance gray with showers. On either hand its mountain walls rise to the clouds whose lower lying vapors curl along their forest-clad flanks, as if to interpose themselves as barriers between the tempest and the land of peace and plenty committed to their guardianship. The valley offers an endless diversity of farm and pasture, orchards, and fields in which the golden grain is falling before the reaper. At the left, along the road which ascends into the elevated foreground, a haywagon mounts, and behind the trees which shade the road is seen the roof of a hillside farm. The picture breathes the glorious spirit of the ripened season, intoxicated with the perfume of fruit and the splendid strength of an earth rioting in its own richness. The color is of a ringing resonance of force and harmony, and the handling instinct with nervous power. Signed and dated 1863.

103. The Sun.

The light is centered in a splendid glow of color around the setting sun, leaving the landscape in shadow and the foreground in the mystery of almost complete gloom. Trees at the right and left of the foreground make sombre masses against the darkening sky. Signed, 1886.

104. Twilight.

The expiring fires of the day are smouldering among cloud banks whose forms have the brooding heaviness of mid-summer heat. The marshlands, which reach away from the foreground to the horizon, are growing dusky with the extending shade. The sluggish waters of the winding creek are yet slightly flushed by the reflection of the sky, and the leafy bulk of a clump of trees in the middle ground makes a massive landmark on the background of crimsoned cloud. In the profound and pervading calm, the wild ducks on the water float fearless of intrusion or peril. Signed at the left. 1876.

105. A Sunburst.

The rain clouds, hanging, low along the crests of the distant hills, a portion of which they actually obscure, have been rent asunder to give passage to a brave burst of the sun. The rays of the luminary light the broad meadow in the middle distance, and the line of trees and the hillsides behind it, and leave the foreground in shade. The scene is a spacious valley, dotted with farms and enlivened with grazing cattle and the figures of haymakers. In the immediate foreground, at the right, a boy lands in a boat from a little creek, and at the left, through a gate shaded by two lofty and noble elm trees, a shepherd drives a flock of sheep. To a fertile country, smiling even under the frown of the stormy heavens, the artist, by the mere contrast between nature and the elemental

conflict which is waging above the earth, gives a distinct dramatic character and expression. Signed at the left. 1878.

106. A Gray, Lowery Day.

It is a rainy day in midsummer. Clouds, swollen with moisture, obscure the sky. In the humid air, the motionless landscape awaits the fusillade of the next shower. The whole scene is saturate with moisture, from the gray heavens to the land, cut up by water courses, on whose banks dense thickets make verdant walls. The oppressive sultriness that accompanies these days when lowering storms suffocates the breeze, broods in the painted canvass with a power that communicates itself to the senses through the eye. The composition itself is in large masses, admirably balanced and of a simple, but powerful organic form 26 x 18. Signed, 1877.

107. Threatening.

The setting sun makes, at the left, a burst of dull, moist light in a sky heavy with showers. At the right, purple rain clouds hang heavily over the dripping earth, stirred into movement by the wind. On the left, in the foreground, sheep are huddled under a sheltering shed, and their shepherd steps forth to inspect the weather. The gradation from the warmth of the sunset to the wet gloom of the storm, fills the sky with sulphurous subtleties of color and alterations of form. The landscape is held in broad planes, with simple masses. Over a line of trees and thickets which crosses the middle ground, some roofs are seen, and the chimney of a workshop, whose smoke, blown by the wind, mingles its vapor with the overhanging sky. The threat of the tempest suggests the sullen resonance of thunder in the gathering obscurity of a night of storm. Signed at the left, and dated, 1891.

108. The Mill Pond.

All nature burns in the soft enchantment of the Indian Summer. A glory of crimson and gold invests the earth as

with a regal mantle, whose garrish splendor is chastened and mellowed by that deceptive haze, which hides the frosts and bitter weather of to-morrow, as if such harsh and inclement seasons were never to be. In the charm of this brief and beautiful period of the year, the artist loses himself in a species of dreamy ecstasy, yet without ignoring nature in his indulgence in the ideal she invokes to his eye. The organized structure of the trees in the foreground, the solidity of the earth, the limpid and transparent placidity of the mill-pond, and the details of the farther shore resolve themselves, upon analysis, into substantial facts. Even the boat floating upon the pond, preserves its distinct character without obtruding itself as a special object. Signed at the right and dated 1889.

109. The Passing Shower.

A rainburst is passing over a stretch of country darkened by the onsetting clouds. The movement of the sky is powerfully expressed, and the sweep of shadow over the earth is full of action. The scene is an open country, variegated with brush and trees, and with a farmhouse in the middle ground. Signed 1865.

110. September Afternoon.

An intense blue sky, banked with clouds, burns above a landscape rich to repletion with the final ripeness of a splendid summer. The opulent expressiveness of which nature is susceptible under fortunate conditions of fertility and weather, here finds full expression. In the foreground, whose natural richness of tint is enhanced by the shadow which deepens it, weeds and wild flowers make a play of varied color. The trees in the middle plane are sumptuous in their full dress of foliage ripened to its uttermost capacity. At the right, a flash of sunlight from a white house-wall deepens and intensifies the color-notes of nature. Like the

music of an organ, the scene makes a vast and powerful harmony to the senses, and out of its imperial magnificence of construction and completion, communicates the sensuous luxury of the season it typifies as by a necromantic spell. Signed at the right and dated 1887.

III. Morning.

The crimson sun is rising over a horizon still shrouded by the fogs of night. The landscape is made dim and somber by the spreading mist. A grassy road passes between fields into the foreground, and on it a couple of figures are visible, going to early labor in the fields. In the foreground a robin utters its morning salutation to the sun, while its mate plumes her feathers under the sheltering thicket that skirts the roadside. Great strength of color, powerful handling and poetic harmony characterize this canvass. Signed at the right and dated 1888.

III. After The Shower.

A hot, fierce summer shower has swept over the country and is breaking away before the close of the afternoon. At the left of the canvas the brightness of the sunlit sky shows through the dividing masses of sulphurous vapor, which are driving in turbulent flight, but still darkening the dripping earth with their shadow. The storm, while it has spent its force, preserves sufficient vitality to drench the distance with the last downpour of its accumulated moisture. In the foreground, knee deep in the luxuriant grass of a rich pasture field, a white cow, which has ventured forth from her shelter under the orchard trees which cross the middle plane, seems to watch the departure of the tempest. The landscape shows the ripe and sumptuous vestment of midsummer, enriched and refreshed by the rain, and emerging, strengthened and revived, from the storm, with a serene repose which renders the turbulence of the sky more vivid by contrast. Signed at the right and dated 1891.

Francis C. Jones.

The younger brother of the eminent landscape painter, H. Bolton Jones. Frank C. Jones was born in Baltimore in 1857. Unlike his brother, he has enjoyed a thorough European schooling, having painted under Boulanger, Lefebvre and at the École des Beaux Arts in Paris. He made his début at the National Academy of Design in 1881, and in 1885 received the Thomas B. Clarke prize of \$300 for his picture entitled *Exchanging Confidences*. This work secured him, also, his election as an Associate. He is a member of the society of American Artists and of the American Water Color Society, and has his studio in New York. Mr. Jones is a painter of American genre of a refined and elegant type especially felicitous in his selection of subjects, which always illustrate some pleasant episode, in his treatment of female figures and in his rendition of children. He possesses a graceful facility of execution, and his pictures are characterized by good color, bright, often brilliantly, and always luminous light and shade, and delicate treatment in their technique.

113. *Exchanging Confidences.*

Childhood and old age have come together in mutual confidence. Over their luncheon, in the kitchen, grandsire and grandchild are exchanging experiences. The old man, seated at the left, with his bent figure turned from the light, listens with rapt attention as the baby, perched upon a mound of cushions in its armchair to elevate it to the level of the table, recounts its story, and there is a smile of pride and satisfaction on his withered face. Signed at the right. Awarded the Thomas B. Clarke Prize at the National Academy of Design in 1885.

114. *Won't Play.*

The pet of the family is in a sulky mood. The wiles of mama and auntie fail to seduce it into amiability. From its post of vantage in the tall, old chair it defies their united advances with persistent petulance. The scene is the interior of a rich, old wainscoted chamber, and the costumes are those of our colonial period. The female figures, which are grouped in the centre of the composition, exhibit finely differentiated types of girlish and young matronly beauty. Signed at the right.

Hugh Bolton Jones.

A native painter of American landscape, who has never been touched by any fashions in art, is H. Bolton Jones. He paints Nature for herself and not for the sake of illustrating any theory as to how she might or should be painted. He studies her form, color and various characteristics, and gives us the result of his investigations in transcripts of familiar scenes that are rich in rural charms. His drawing is careful and correct, his color vivacious and his execution finished. Born in Baltimore, in 1848, and commencing to paint in that city, Mr. Jones made his open air studies from the surrounding country his school. His first appearance at the National Academy of Design, of which he was chosen a member in 1883, occurred in 1874. He is known to Europe from his exhibits at the Salon, and in 1878 received commendation for a picture shown by him at the Paris Exposition of that year. He has traveled and painted abroad, especially in Spain and Brittany, and in North Africa, but it is by his pictures of American landscape that America knows and will remember him. Mr. Jones is a member of the Society of American Artists, and of the American Water Color Society, and has his studio in New York, in so far as a man can be said to have a city studio who really seeks his work in the open fields, face to face with the nature he depicts.

115. The Head of a Brook.

Nature in her serenest midsummer aspect, is the artist's theme. Across the foreground lie the level waters of an unruffled stream. The shore is rich in grass and sedge, shaded in the middle-ground by a group of trees, whose reflection gives variety to the placid water. The bright and tender sky shows banks of cloud, untroubled by a breeze, and suggestive of slowly gathering showers. Signed at the left.

116. Landscape—Orange, N. J.

The course of a meadow brook traverses the landscape towards the foreground at the right. The immediate foreground is a marshy meadow, whose rich verdure is diversified in color by tussocks of the dead grass of winter. In the middle plane a line of alders and willows shows the foliage of spring against a sunny sky. The freshness and clearness of the season lend the scene a brisk and breezy brightness, in which the joyous revivification of nature from the torpor of winter is admirably expressed. Signed at the left.

117. The Sandy Shore.

The sand dunes, tufted with a sparse growth of wiry grass, extend along the shore, under a burning summer sky. The proximity of the sea is only suggested by the conformation and character of the arid and lonely landscape, which is marked out in broad, strong contrasts of light and shade by the powerful glare of the sun.

Eastman Johnson.

Born at Lovell, Me., in 1824, he began, when quite young, to execute portraits in crayon, and in 1845 was at work in Washington producing portraits of national and legislative celebrities. A series of portraits of Harvard professors and of literary lights of Cambridge and Boston followed, and in 1849 he went abroad, where his first noteworthy work in oil was accomplished. For two years he studied in the studio of Emanuel Leutze, in Düsseldorf, and spent some years more in painting at the Hague and in Paris. His return to America was shortly followed by his election into the National Academy, which occurred in 1860. From the commencement of his residence at home he devoted himself to home subjects, and he has produced subjects of high and of humble life, scenes from New England harvest fields and Kentucky plantations, huntsmen of the mountain and fishermen of the deep waters. During the war period he executed many pictures of patriotic inspiration and sentiment. His work was always carefully studied and instinct with genuine feeling. His style was entirely his own. In his works of portraiture, Mr. Johnson has carried the art to the highest level it has attained in America. His full-length portrait of himself, painted at the age of 65, has been conceded to be one of the most remarkable that our art has produced. His men have a dignity and his women a distinction of character that baffle mere description, and his rich and powerful color, his deep and resonant harmony of tone, and the splendid precision of his touch, lend to his works a unique organic force. In his portraits, as in his compositions, he is always picturesque without artificiality, and his portrait group of two gentlemen, exhibited at the National Academy of Design in 1881, under the title of *The Funding Bill*, established the historical scope of his genius beyond dispute. Mr. Johnson is a member of the Society of American Artists, and has his studio and residence in New York City, with a summer residence and studio on the island of Nantucket, whence he has derived many characteristic and successful subjects for his brush.

118. The New England Pedler.

Seated in a snug corner of the garden, the ancient vender of much-coveted trifles is parading the fascinating contents of his basket, to a rustic lass who kneels beside him with open eyes and receptive ears. The persuasive accents of the adroit old chapman are suggested by the expression of his shrewd face. That his persuasion is scarcely needed to effect a sale the absorbed interest of his prospective customer makes manifest. Signed at the left and dated 1879.

119. The Pension Agent.

The scene is in a farm-house, in the humble room which serves at once for kitchen, family meeting-place and bedroom for the crippled son, whose bed is seen on the right, with his musket and other military equipments hanging over it on the wall. The pension agent sits at the window in the centre. At the left are the father and the mother of the mutilated soldier, who himself stands on the right, supported on a crutch, detailing to the agent the circumstances by which he received his injury. The old dog of the house watches him as he speaks. His young sister, pausing in her work of apple paring, listens with a pained and awe-smitten face; and even the poor serving woman of the farm turns her head from her duties of the moment, to hear again the story of her young master's sacrifice of himself upon the altar of his country. It was by this at once touching, dramatic and thoroughly national composition that the artist gained one of the greatest impetuses to his well-earned reputation. Signed in full at the right and dated 1867.

Alfred Kappes.

Born in New York City, in 1850, of German parentage, he was compelled to turn his attention early to labor for a living. He utilized his spare time diligently in study, and in 1874 made his first exhibit at the National Academy. His mind was of a serious cast, and he selected his early subjects mainly from humble life, so full of touching and sad signifi-

cance. In time he began to find favorite material in the quaint and characteristic domestic life of the American negro, and in this line of subjects has scored his most significant success. At the Academy of Design exhibition of 1887 he was awarded the First Hallgarten Prize. Unfortunately there is a limit of age to the Hallgarten prizes, and this limit he had passed, but the honor of the selection remained to him. While devoting himself almost entirely to painting of recent years, Mr. Kappes has produced some graphic work of great power, notably a remarkable series of illustrations in black and white to Tennyson's Idylls of the King. He is an Associate of the National Academy, a member of the American Water Color Society and of the Society of American Artists, and has done good work as an etcher. His studio is in New York.

120. Rent Day.

The agent has made his monthly call at the humble habitation of Sambo and Dinah. He sits at the left, while at the right his tenants prepare to dole out their hoarded store. The old woman extracts the coins from her purse and a doubtful piece of silver is now under examination. The intense interest of the characteristic negro faces finds an effective fort in the calm indifference of the agent's features. The figures are seated upon a bench under a window, through which the full sunlight is admitted. The effect of light is brilliant and the technique bold and powerful in character. Signed at the left and dated 1885.

John Frederick Kensett.

Born at Cheshire, Conn., in 1818. Beginning life as an apprentice to an engraver, J. F. Kensett commenced his career as a painter with seven years of assiduous study in Europe. England, Switzerland, Naples, Rome, the Italian lakes and the Rhine, were, at various periods, the scenes of his labors, and in 1845 he made his appearance at the Royal Academy, London, as an exhibitor. His contributions to our own exhibitions secured him an election to membership of the National Academy in 1849, and in 1859 he was appointed a member of the committee which superintended the decoration of the Capitol, at Washington. From the time of his return from Europe, his professional life was spent in New York, and his brush was devoted to American landscape, through which he is represented in public and private collections throughout the country. Many of his pictures

have been engraved, and in this form have enjoyed a wide popularity. Mr. Kensett died in New York City in 1872.

121. Storm on the Coast. .

A savage surf is beating on the shore and wasting its fury on the rocks and cliff at the left, while a somber and angry sea extends to a lurid horizon. Vessels are scudding for safety over the angry waters, whose gloom is enhanced by the blackness of storm, which is rising in the sky to blot the last vestige of daylight out.

Frederick W. Kost.

A New Yorker by birth, F. W. Kost has sought for his material and developed his talent out of the study of nature in the vicinity of his native city. It is from Staten Island especially that he has drawn his most attractive and satisfactory material. He is a painter of landscape under its dreamier aspect and its appeal to him is direct and never lacking of appreciative response. He is a member of the Society of American Artists and divides his time between his studio in New York and his work, face to face with nature, on his favorite sketching ground.

122. Moonrise—Fox Hill, Staten Island.

To a familiar landscape of common place characteristics, the poetic mystery of darkness brings a definite charm. The moon, ascending in a humid and misty atmosphere, in which her rays are partially absorbed, barely reveals the masses of the scene, which are harmonized with a subtle delicacy of color and treatment.

John La Farge.

Born in New York City in 1835, Mr. La Farge properly belongs to the school of American art, which we now regard as old. Yet he holds his rank with the foremost members of the newer and more advanced school. He had some preliminary experience as a pupil of William M. Hunt, and during his frequent visits to Europe, since 1856, has been

a tireless observer and student of the older masters, and the quality which pervades his more ambitious compositions owes its origin to the impression these studies made upon him. As a student of nature, in landscape, marine, animal and still life subjects, Mr. La Farge is always original, sympathetic and powerful of execution, and a recent visit to Japan has shown him capable of seizing upon a new nature and a new atmosphere with as ready a hand as that which he brings to the translation of more accustomed scenes. He was well-known as an illustrator of books before he began to attract attention as a painter, and his illustrations to Browning's poems, in 1859, remain a monument in American graphic art. A leaning towards decorative art has given him fame in the production of many magnificent mural works, in oil and water colors, for public edifices, churches and private mansions, and his productions in glass painting are notably fine. Of these latter, the memorial windows at Harvard College are, perhaps, the most striking examples. In his easel pictures, of which he now produces comparatively few, Mr. La Farge repeats on a reduced scale the power and splendor of execution and color which he reveals in his larger compositions. He possesses that element called suggestiveness in a remarkable degree, and it has been said that even in what he modestly denominates his sketches, he always has a definite motive, clearly and forcibly expressed. He became a National Academician in 1869, and is a member of the American Water Color Society and of the Society of American Artists. His studio is in New York City.

123. An Apple Orchard in Spring.

A study of an orchard, in the tenderest tints of bursting young verdure.

124. Tiger's Head.

The head of a royal Bengal tiger, facing to the right, but looking out of the picture, with his jaws parting to emit a savage snarl. The color, texture and ferocious character of the work are equally admirable. Signed at the top and dated, 1862.

William H. Lippincott.

It is some fifteen years since Philadelphia was introduced to a good old Philadelphia name in a new aspect. At the exhibition of 1876, at the Pennsylvania Academy of Fine Arts, attention was attracted to a charming picture entitled, *The Duck's Breakfast*, which bore the signature of W. H. Lippincott. William H. Lippincott is a native of Philadelphia, where his earliest studies

in art were made. He had experimented in various directions, notably as an illustrator, and had acquired a local distinction as a scenic artist for the old Arch Street Theatre before he settled permanently to the labors of the easel. Entering at the École Des Beaux Arts as a pupil of Léon Bonnat, he spent some eight years in Paris, during which time he attracted attention as an exhibitor at the Salon. The fine qualities of drawing and the glowing color—that is to say, the best of the teachings of Bonnat—were reflected in his work, but tempered by an originality of treatment that rendered his pictures quite distinctive and characteristic of himself. Mr. Lippincott's early successes were made in portraits of children and in subjects of child-life, and in genre subjects thoroughly in keeping with the spirit of the times. His portraits of women also commanded notice for their distinction of character and the strength and elegance of their execution, and he has done more than excellent work as a painter of landscape. One of the most original and thoroughly artistic canvasses of its kind in America is his portrait-picture of the children of a prominent financier of Boston, in which a scene upon the seashore is made the setting for the family party. Early in his career as an artist Mr. Lippincott turned his attention to etching. Encouraged by the late M. Cadart, who sacrificed his whole life to the development of this art in France, and to whom much of its present perfection is due, he made some essays, on a modest scale, which were eminently successful. Of the soundness of his methods and the extent of his abilities in this direction, the success of his published plates is convincing proof. In all artistic affairs he is an active and public-spirited man, and while maintaining his studio in New York, makes frequent artistic excursions abroad.

125. A Loan Collection.

A group of umbrellas, of an antiquated style and dilapidated character, painted with much vigor and strength of color.

126. June.

A study of a garden and poultry yard bright with fresh spring vegetation, and enlivened by domestic fowl. Signed at the right, and dated 1882.

127. In Hot Water.

A kitchen interior with a little girl seated at a large fireplace, and a negro servant standing opposite her. On the floor between them a live lobster awaits the pot, whose fire the little girl has been accelerating with a bellows. The picture is the interior of the artist's quaint summer studio and home on the island of Nantucket. Signed at the right, and dated 1887.

Will H. Low.

The sculptor E. D. Palmer, a man whose warm and friendly nature made him the sponsor of every promising young artist that came under his observation, was the first to extend encouragement and advice to Will H. Low. Born at Albany, New York, in 1853, young Low began working for the illustrated journals in New York in 1871. It was on the capital afforded by this connection that he went to Europe in 1873. He had some experiences in the studio of J. L. Gérôme, but the manner and methods of that master not being to his fancy, he joined the group of young disciples gathered about Carolus Duran, among whom he remained until 1877. He was one of the artists whose exhibit at the National Academy of Design that year created such a stir, and one of the founders of the Society of American Artists, which grew out of this exhibition. In portraiture, genre and imaginative compositions, the expression of his art is always forcible and sincere, and in subjects of a classical and allegorical character, to which he now chiefly devotes himself, he exhibits the rarest gifts of sentiment and color. Mr. Low has his studio in New York, and is an associate member of the National Academy of Design.

128. 'Neath Apple Boughs.

The orchard is gay in its flowering livery of spring. Through the blossoming branchwork, the sun dapples the ground with golden gleams. Fair and delicate in her beauty as the flowers that embower her, a maiden is about to enter a pool of pellucid water in the foreground. Her figure is seen erect, graceful in pose and classical in the purity of its outlines. The color is a tender harmony of half notes and the modeling of the flesh is firm and finished. Signed at the right and dated 1888.

Homer D. Martin.

One of the very first American painters to release himself from the influence of the old school of landscape painting, and to find his medium of expression in the impressionistic sentiment of the school of poetic naturalism, was Homer D. Martin. He was born in Albany in 1836. He studied painting under William Hart, became an associate of the National Academy in 1868 and an Academician in 1875, and is now a member of the Society of American Artists as well. His earlier works were thoroughly in keeping

with the teachings and the theories of the so-called Hudson river school, but, having independently cut away from teaching and teachers, he created an interpretation of nature for himself, by which he will ever be identified. His pictures show very often the reflection of a pensive and melancholy mood, but are invariably fine in harmony and intense in feeling. They are, perhaps, the first true expressions, that what we know in art as impressionism, found in this country. Mr. Martin's studio is in New York City.

129. The Headwaters of the Hudson.

Out of its mountain fastnesses, the great stream breaks its way, making a silvery gleam amid the glowing richness of the frost-touched wilderness. The mountain ranges rise behind it, tier on tier, until they lose their loftiest outlines in the clouds already heavy with portents of winter blasts and torrents. Through the clouds which part sullenly, as if reluctant to give passage to its genial warmth, the sunlight makes windy gleams on the escarpments of the hills. The shadows of the sky lie darkly on the foreground, which is a broken country diversified with timber. The redeeming trait of a wild and savage scene, is suggested by the artist in the thread of water, emerging from its stony cradle-spot, to enter on its long and beneficent journey towards he haunts of men, and the great ocean which will take it up upon its journey round the world. Signed at the right and dated 1869.

Jervis McEntee.

The characteristics of Jervis McEntee's works are great sincerity and deep poetic feeling. The Scotch strain in his blood made him serious in thought and reverential in sentiment. A subdued yet intense enjoyment of nature breathes in the pictures which nature inspired him to produce. His technique might have been broader, but his severest critics have admitted that his sensitive expressiveness could not have been more eloquent. He was born in 1828, at Rondout, N. Y. He first learned to paint from Frederick E. Church, who had taken his lessons from Thomas Cole. It was in 1850 that he entered Church's studio, in New York City. In a few years he opened a studio of his own. He went to the country for his material, and he painted it as he saw and felt it. He was made an Academician in 1861, and in 1869 made a brief trip to Europe. He died in 1890, in the

enjoyment of a well-won fame. His best contributions to American landscape painting will, irrespective of their intrinsic merit, be found also of importance in the commemoration of the natural growth and the artificial changes brought about in the topography of our country by the march of time.

130. The Eastern Sunset Sky.

The reflection of the sunset lends a darkling splendor to the clouded eastern sky. The landscape, which is viewed from a mountain top, is a wide-reaching expanse of partially timbered and sparsely settled country, whose face is covered with snow. Shrouded in obscurity, with its details only dimly hinted at, a gleam of light here and there suggests human habitations and relieves it of the gloom of complete abandonment. Signed at the right.

Stanley Middleton.

Born in Brooklyn, N. Y., Stanley Middleton received his first lessons in art in his native city. Later he studied in Paris, at the Ecole des Beaux Arts, and under Léon Bonnat. He painted much in the country, and especially in Brittany, and it was by his Breton peasant subjects that he first drew attention to himself in the American exhibitions. In 1885 he made his first noteworthy exhibit, at the exhibition at the American Art Galleries, in Madison Square, N. Y. His studio is in Paris.

131. Telling Her Fortune.

A lady in out-door winter costume, is shown at half length, reading her fortune in the grounds of the cup from which she has been drinking five o'clock tea. Signed at the right.

Charles Henry Miller.

At the National Academy exhibition of 1860, a picture was exhibited which secured notice as the work of a young amateur, then a student at a medical college. The painter was Charles H. Miller, born in New York in 1842, who had taken to painting as a relief from his medical studies. In 1863 he graduated, and began practicing as a physician, but the spell

of art was strong upon him. In 1864 it drew him to Europe, and when he returned it exercised its influence, with the result that, in 1867, he finally abandoned his profession and went to Munich to study painting. He became a pupil of Professor Lier, and later studied in Vienna, Leipsig, Berlin, Dresden and Paris. In 1873 he was made an Associate of the National Academy and in 1875 became a full Academician. He had now returned to America and settled in New York, where he still has his studio, devoting himself to American landscape, and especially to that of Long Island and the vicinity of the city of his residence. His Long Island subjects constitute, practically, a history of the changing aspect of nature in that locality and are of the greatest interest as well as a-tistic value.

132. A Rainbow.

A summer shower is passing across the level landscape. Along a road at the right cattle are being driven by a herdsman, while at the left a rainbow gives token of the changing weather. This typical Long Island landscape, mellow in color and fine in tone, shows the artist in a class of subjects which he most loves to paint.

Francis Miller.

The first exhibit of Francis Miller at the National Academy of Design was made in 1883. He had found his way to New York from Columbus, Ohio, where he was born in 1854, by way of the Pennsylvania Academy of Fine Arts and the studio of Carolus Duran of Paris. He devoted himself to pictures of American life and character, of which he proved himself a shrewd observer. He was one of the founders of the Pastel Club, in which medium he has worked with success. His productiveness has not been great, and the few pictures that he has given to the public maintain the standard established by the work by which his status was first defined in our exhibitions.

133. The Local Freight Caboose.

It is the custom, on certain local trains on Western railroads, to provide passenger transit on freight trains by allowing the use of the rough caboose car to such travelers as may have occasion to pass from one station to another, and are willing or compelled to accept this rude form of conveyance. The local freight caboose is the parlor car of the rural poor,

and comes as near to the third class carriage of European roads as our railway system knows. The artist shows us the interior of one of these conveyances. Independent of its interest as a local episode of American life, the picture represents an ingenious and original mind on the part of the painter, and is executed with a technical excellence of a high order.

Frank D. Millet.

At the National Academy Exhibition of 1881, a large portrait, by George W. Maynard, introduced, in picturesque costume, The War Correspondent of the London *Daily News*, to the New York public. In another part of the same galleries there was hung a fine, large, full length portrait of Miss Kate Field, from the easel of the War Correspondent himself. This artist with the double gift of brush and pen was Frank D. Millet, born at Mattapoisett, Mass., in 1846, and a graduate of the Royal Academy of Antwerp as a pupil of Van Lerins and of De Keyser. As early as 1872 and 1873 Mr. Millet had gained his silver and gold medals, and in 1878 he had served as the American Art Juror at the Paris Exposition. His experience as a correspondent during the Russo-Turkish War, and his literary work are but side issues to his art, to which he has remained steadfast. In 1882 he was admitted into the National Academy of Design as an Associate, and in 1883 he exhibited a new departure in his art, in a composition of classical character called The Story of Cnèone. This he followed by many other charming works in the same vein, whose result is to be seen in the now quite common spread of the neo-Greek idea in our art. Dividing his time between America and Europe, Mr. Millet next made an artistic discovery. In England he found a forgotten and picturesque village which has provided him with the inspiration and the setting for his more recent works. He keeps up a studio in New York and one in England, in each of which he works according to the season, and is a member of the Society of American Artists and of the American Water Color Society. He became a full National Academician in 1885.

134. Lacing the Sandal.

Seen in profile, at full length, and turned towards the right, a charming young Greek girl stands, with her right foot elevated upon a stool covered with a leopard skin, repairing the loosened lacings of her sandal. Signed at the right.

Robert C. Minor.

A New Yorker, born in 1840, and a pupil of Diaz in Paris and of Van Luppen and Boulanger in Antwerp. R. C. Minor is always a painter of a poetic and tender sentiment, with a profound feeling for color. His works have in them qualities of luminosity, depths of tone and ripeness and vitality of color, that carry one out of the domain of modern landscape with its impressionistic affectations on the one hand, and its photographic imitativeness on the other, back to the days when Marilhat painted from his palette of gold, and when Rousseau and Diaz, Dupré and Decamps were at their best. The secret of his power is that, like them, he feels nature as well as sees her, and paints her with heart as well as hand. He is, perhaps, at his best in his sunsets, when from the fading glory of the sky a penetrating warmth and mellowness pervade the landscape, harmonizing it into an idyl of restfulness and peace. Mr. Minor is almost the only one of our landscape painters who fully represents the school of Barbizon, that is to say, the special school of the Fontainebleau painters, as distinct from the entire class of painters of 1830. In his work he revives the traditions of his school with a loving hand; simplicity of subject, sincerity of feeling, vigor of execution refined by tenderness of touch. He has his studio in New York and is an Associate of the National Academy of Design, a member of the Society of American Artists and of the American Water Color Society, and has achieved a distinct reputation as a painter-etcher.

135. Sunset.

At the left in the foreground trees which are enriched in color by the gathering shadows, silhouette themselves against the sky. A lower growth of vegetation crosses the canvas towards the right, and in the immediate foreground a gleam of light is reflected on the surface of a little stream. The poetry of solitude and coming rest is, as is usual with the artist, very tenderly expressed.

Louis Moeller.

In the spring exhibition of 1884, at the National Academy of Design, in New York, the sensation of the display was a little panel, scarcely more than a foot square, called Puzzled. The painter, Louis Moeller by name, had exhibited at the Academy the year before for the first time, but without engaging attention, and this work came upon the art-loving public as a revelation. In characterization and expression the single figure repre-

sented was of masterly strength; and the painting of the details was wonderfully minute and accurate, while the general suggestion of breadth in the execution of the picture was not impaired. The artist is a New Yorker by birth, the son of a decorative painter from whom he had his first lessons in art. He studied drawing at the National Academy, and afterwards spent six years in Munich, painting under the American master Duveneck, and the German Professor Dietz. His first pictures were executed on a large scale, and showed him to be a draughtsman of great skill and accuracy, and a painter of good color and a firm touch. Upon his return to New York, he almost immediately abandoned his large canvasses for the other extreme, and his pictures of cabinet size showed in what direction his true vocation lay. To these small works he brings the same correctness and strength of drawing and handling as he showed in his larger productions. His great knowledge of the human figure, and the precision of his technique, when condensed into work of this minute character, give it that amazing brilliancy and quality which has been recognized in Meissonier, as the result of a similar foundation of knowledge. Mr. Moeller was the first recipient of the First Hallgarten Prize of \$300 for his *Puzzled*, and became an Associate of the Academy through it. He followed it with a series, more choice than numerous, of cabinet pieces, which confirmed his reputation and increased the esteem in which he was held alike by artists, critics and connoisseurs. His studio is in New York.

136. *Puzzled*.

Seated in his study, an old Professor who has been grappling with some abstruse geographical problem pauses in his work at a loss for a solution. Upon the floor at his feet is the ancient book of voyages whose romantic statements he has been endeavoring to reconcile with the fixed facts of the modern terrestrial globe. He holds the callipers, with which he has been measuring, in one hand, and passes the other through his long and bushy hair. The expression of his face is that of perfectly helpless indecision. The picture is rich in detail of the most accurate execution, which does not, however, detect from its breadth of effect. It is signed on the right and painted on a panel.

137. *Jolly Jack*.

A portrait study of a man of an uproariously jolly expression, painted with great spirit of touch and force of color.

138. Stubborn.

In a dusky apartment three old gentlemen have been engaged in argument. Two, who are seated at a table, have apparently outwitted the third, but he is stubborn and refuses to be convinced. He has risen to his feet, and protests, with emphatic gestures, against the conclusions which the others would force upon him. The color scheme is simple, but rich and strong. The drawing of the figures is of an amazing accuracy and decision. Signed at the right.

139. The Morning News.

An old gentleman is reading his newspaper at the table on which the remnants of his breakfast are shown. His surroundings are those of an opulent home. A wealth of detail is treated with an art which subordinates it to the central object of the picture. This is considered one of the artist's most characteristic expressions of his minuter art, and his capacity for intense realism without sacrifice of powerful artistic fibre and direct expressiveness.

Leon Moran.

The younger son of the distinguished Philadelphia artist, Edward Moran, was born in Philadelphia in 1863. He enjoyed the tuition of his father and of the National Academy of Design, and has had the advantage of observation and study during several visits to Europe. Like his elder brother, his talent displayed itself at an almost precocious age, and his pictures were known and popular with the public before he had crossed the boundary line of manhood. Graceful drawing, bright color and a brilliant touch, allied with delicate execution, distinguish his productions, and landscape finds in him as sympathetic an interpreter as the figure. In compositions of an episodic character he displays strong dramatic instinct and a spirited handling. He has experimented in etching with success, and many of his pictures have been reproduced by other hands. He is a member of the American Water Color Society, and has his studio in New York.

140. Eel Fishing.

A twilight scene at Greenport, L. I. Upon a crumbling old wharf in the foreground, which juts into the bay from the

right, and at which some dories are moored, boys are catching their shiny prey with the rod and line. In the background the village is seen, with its fishing fleet at anchor. Evening is closing in, and lights already glimmer in the distant windows. Three boys count over their afternoon's catch, while a couple of others still linger in the hope of adding to their spoil.

Percy Moran.

A member of one of the most productive and gifted artistic families of our time, Percy Moran comes by his talent in the natural course of heredity. He is a son of the eminent marine and figure painter, Edward Moran, and was born in Philadelphia in 1862. He studied under his father, under his uncle, Stephen J. Ferris, at the National Academy of Design, in New York, and at the Pennsylvania Academy of Fine Arts. He has also lived and painted abroad, in France and England. He began to figure as an exhibitor in oils and in water-colors while still a youth, and commanded notice by his remarkable appreciation of the picturesque, and his bold and spirited handling. In 1886 he received the First Hallgarten Prize at the National Academy of Design. In subjects from our colonial period, and especially where types of youthful feminine beauty are prominent, he has produced some of the most charming and characteristic compositions known to our art. Some of his scenes of rural life are also of the first quality of local color and character. As an etcher he has executed plates of a high order of skill and style. He is a member of the American Water-Color Society, and has his studio in New York City.

141. An Old-Time Melody.

A comely maiden, in the costume of the commencement of our century, is seated at a harpsichord, reading a score of music which she holds in her hands. Bright sunlight illumines the room through a curtained window behind her, against which her graceful figure is relieved. The artist has been signally successful in the delicate rendering of his details and in the management of a charming effect of light. Signed at the right and dated 1883.

Thomas Moran.

Commencing in his youth as a wood engraver's apprentice, in Philadelphia, Thomas Moran taught himself to paint in water-colors and afterwards in oils. He had some inspiration to and encouragement in his work from his elder brother, Edward, who, under instruction from James Hamilton and Paul Weber, had acquired sufficient proficiency to set himself up as a landscape and a marine painter. In 1862 Thomas Moran visited England, of which country he was a native, having been born in Lancashire and brought to the United States as a boy of 7 years. He devoted this visit to study of the old masters in the English galleries, and brought back a vivid impression of Turner's works, which reflected itself in his later paintings of this period. In 1866 he made another European tour, this time traveling extensively in France and Italy, and in 1871 made those explorations of the great West, with Professor Hayden's expedition, which resulted in his Grand Cañon of the Yellowstone, now in the Capitol at Washington, and other powerful works, including the celebrated Mountain of the Holy Cross. Throughout his life the grandest phases of American scenery have engaged Mr. Moran's attention. He has painted Niagara, at the falls and at the Whirlpool Rapids; the coast under its most tremendous aspects of tempest, and the sea awful in the throes of storm; the splendid luxuriance of our tropics, and the bitter bleakness of the lands of icebergs and eternal frost. His frequent visits to Europe have resulted in many fine canvasses, especially of scenes in Venice, where he has made several sojourns. His experiments in etchings have placed him at the head of the craft upon the Western Continent. In 1872 Mr. Moran removed his studio from Philadelphia to New York, where he still maintains his winter headquarters, his summers being spent at his country seat and studio at Easthampton, L. I. He became a National Academician in 1884, and among other societies is a member of the Pennsylvania Academy of Fine Arts, and of the Artists' Fund Society of Philadelphia, of the American Water-Color Society, the Society of American Artists, the New York Etching Club and the Society of American Etchers.

142. At Easthampton, L. I.

The meadowy foreground at the left is traversed by a little brook, on whose banks dwarf willows grow. Larger trees close in the middle ground. The sky is banked up with brightly lighted clouds. Signed at the left and dated 1883.

143. Vera Cruz.

A view of the Venice of the Carribean at sunrise. The city with its castellated custom-house and other buildings, is

seen at the left. Craft of all sizes and descriptions animate the harbor. The sky is bright with the sparkling splendor of a tropical sunrise, whose tints lend variety to the water and give an aerial lightness to the white-walled edifices on the shore. Signed at the right and dated 1883.

William Sidney Mount.

One of the first painters of genre in America, William S. Mount remains one of the most original. He was born at Setauket, L. I., in 1807, studied at the National Academy, and made his bow to the public at that institution with a very pretentious and equally poor Biblical composition entitled *The Daughter of Jairus*. He speedily found his way into the right track, however, and gave himself up to the delineation of the life he knew best, from familiarity with it from childhood. His pictures of negro character were redundant with quaint humor, and his studies of village and rural life and character always lifelike and enlivened by a touch of genial drollery. Mount had his studio in New York City for nearly 40 years, setting his easle up in 1829, and dying in 1868, and when the Academy exhibition of that year opened it revealed two excellent works from his brush, which death had already stricken from his hand. He had long ceased to be a regular exhibitor at the Academy of Design, his abundant popularity preventing his works from remaining on his hands.

144. *An Axe to Grind.*

The familiar old story is told with a quaintly humorous touch. The confiding schoolboy has completed his task, and mops his weary brow, while the ungrateful stranger requites his labor with a threat. The boy, having had his labor for his pains, and allowed himself to become belated for school, sees as an ultimate reward of his confiding good nature chastisement from the pedagogue and rebuke from his parents. The scene occurs under a barn shed, with the village school-house in the background. Signed at the right.

H. Siddons Mowbray.

The award of the Thomas B. Clarke prize, at the National Academy in 1888, was made to a young artist who had commenced his contributions to the exhibitions of that society a few years before. H. Siddons Mowbray

was born in New York in 1858. He enjoyed the advantages of a thorough schooling in art under Léon Bonnat and at the Paris Academy, and when he set out to make his own career, did so in complete independence of school and master. His eye was attuned to an almost prismatic refinement of color, and his command of form was of the most subtle and delicate description. His first National Academy picture, which was entitled, *Aladdin and His Wonderful Lamp*, was perhaps the rarest piece of purely fanciful and inventiveness and tender gayety of color that had until that time been seen on the gallery walls. It was a page from the dreamy fantasticality of romance native to the East, that reminded one of Beckford's *Vathek*, and of the *Arabian Nights*. In a somewhat different vein of invention, but in the same feeling of dainty light and color, was *The Evening Breeze*, which took the Clarke prize two years later, and made the artist an associate of the Academy. Mr. Mowbray is a member of the Society of American Artists. His studio is in New York.

145. Aladdin.

In the foreground, at the centre, the widow's son kneels before the basin of a fountain in a blooming oriental garden, rubbing his magic lamp to clean it. The sprites, summoned by this accidental invocation, descend in graceful female forms from the thickets at the right and behind him. He looks up from his work in surprise at the sound of their approach. The movement of the figures is alive with roguish spirit; the color scheme is one of subdued and sonorous splendor, and the treatment of substances and textures is of the greatest fidelity and accuracy. Signed at the right.

146. The Evening Breeze.

A troop of graceful sprites, in delicately tinted and diaphanous draperies, float over a flowery mead upon which still lingers traces of the light of fading day. The figures are subtly differentiated in character, and the suggestion of soft and easy movement strikingly conveyed. Just as their draperies repeat the tenderly tinted colors of the early evening sky, the slow cadences of the instruments on which they perform express the languorous rustle of the evening breeze over summer fields and bowers. Signed at the right.

147. Schehera-Zade.

The favorite of the harem is extended on a divan, lapped in cushioned luxury. At the right a refection of oranges and pomegranates on a brazen salver tempts her appetite. Before her, on the floor carpeted with rugs, the romance-weaving heroine of *The Arabian Nights* recounts one of her fascinating legends. Her attitude is expressive of the climax of a tale, to which her listener attends with languid but no less absorbed interest. A refinement of orientally splendid colors enriches the composition, and the figures are contrasted types of feminine beauty. Signed at the right.

148. The Last Favorite.

A newcomer has been introduced into the harem. She sits, alone and doubly embarrassed and uneasy, in the foreground, at the left, while her three predecessors criticise her from the divan along the wall which forms the background. There is a marked contrast between the gayety and richness of their garb and the modesty of her own costume, which suggests the relative difference of their stations in the master's favor. Signed at the right and dated 1886.

J. Francis Murphy.

The very first exhibits of J. Francis Murphy, at the National Academy of Design in 1876, indicated the coming of a new talent into the domain of American landscape painting. That the indication was not deceptive is evidenced by the fact that in the Academy exhibition of 1885 Mr. Murphy secured the second Hallgarten Prize, and that, in 1887, the first award of the prize of \$300, founded with the Society of American Artists by Dr. W. Seward Webb, for the best landscape in the annual exhibition, fell to him. Mr. Murphy is a native of Oswego, N. Y., born in 1853. He is self taught, and has made a tour and painted abroad, but his American landscapes, strong in character and color and poetic in treatment, are the works by which he is to be judged. He was elected an Associate of the National Academy of Design in 1885 and became a full Academician in 1887. He is a member of the American Water Color Society and of the Society of American Artists, and has his studio in New York.

149. October Rain.

The rainy sky of autumn lifts over the horizon, which is marked against a rift of the light of late afternoon. The tints of the season enrich the vegetation, and burn in the foliage of the trees which rear their bulks in the middle ground, making a picturesque mass of form and color against the cold and turbulent sky. Signed at the left.

150. Autumn.

From a foreground where bare saplings relieve the stony ground at the left, some houses are seen in the middle plane, with rising ground behind them. The period is early autumn, and the landscape and sky have that cool, purity of pearly gray tints which accompanies the season of early frosts. Signed at the left.

151. A Break in the Clouds.

A lull has come in a storm which has darkened and drenched the landscape. The gloomy clouds are rifted at the centre and reveal the earth somber with shadow and wetness, and at the left in the middle ground trees heavy and black with rain. Signed at the right.

Leonard Ochtman.

A native of Holland, brought up in Albany, N. Y., Leonard Ochtman began his study of art in that city, continuing it in New York. He made his initial appearance at the National Academy in 1882, as a painter of landscape, and exhibited there and at the water color exhibitions regularly for some years. His pictures were always agreeable in their selection of subject and in their color and effect, and betrayed in him the possession of an abundant talent that was steadily shaping itself. The experience of a couple of years' study in Europe sent him back to his adopted country with his art ripened and his ideas refined by contact with and examination into the great art of the continent, and the advance he had made was demonstrated by the first works he executed after his return. Mr. Ochtman has his studio in New York.

152. Autumn Woods.

The interior of an American forest, with the trees splendid in their crimson autumn vestment and the ground tapestried with fallen leaves. Signed at the left and dated 1889.

153. Moonlight Shadows.

At the left, in the middle ground, a group of buildings are massively defined against the sky. On the right the wall of a house is seen through trees. A road winds out of the foreground across a turfy plain into the distance. The sky is illuminated by the reflection of the moonlight, which is behind the spectator. Stars palpitate in the sky, and a gleam of yellow lamplight in one of the house windows gives, by contrast, luminosity to the paler brightness of the moonbeams. Signed at the left.

Walter L. Palmer.

A son of the eminent sculptor, Erastus D. Palmer. Walter L. Palmer was born at Albany, N. Y., in 1854. He learned drawing from his father, painted for a time with Frederick E. Church, and completed his student years under the instruction of Carolus Duran, in Paris. He became known as an able painter of still life and landscape, and after some years of general work in these fields, commenced to give the greater portion of his attention to winter landscapes, in which he has been exceptionally successful. He has an acute sense of light and color and excels in the delineation of the sharper and brighter effects of the season, the strong contrasts of light and shade that go with sharp frosts under sunlight. Still, though this is his most popular line of productiveness, he has performed equally good if less distinctive work in other directions, and is an able painter of the figure. Upon his return from Europe he opened a studio in New York, but he now lives and works in Albany. He was elected an associate of the National Academy in 1887, on the occasion of his taking the second Hallgarten Prize, and is a member of the American Water-Color Society and of the Society of American Artists.

154. January.

A keen winter sunrise over snowy fields, whose drifted masses are brilliantly outlined by the cold beams. In the foreground a stone wall crosses the picture, partially buried

by the snow, and at the right a massive tree extends its bare branches against the sky. Signed at the left-centre and dated 1887.

Arthur Parton.

A conscientious executant, careful of detail, who yet does not lose the spirit in the elaboration of the facts of the scene, is Arthur Parton among the landscape painters of America. His sympathies are essentially with peaceful rural subjects, the margins of meadow brooks, and the thicketed edges of fields, rather than with the more severe and dignified sylvan type of scenery, although he has painted this latter class with excellent results. Indeed, one of his finest and most effective pictures, was a scene upon the Hudson River in midwinter, which had a strong dramatic quality of composition and effect. But it is in the friendly glow of sunlight, or among summer fields mellowed by the shadows of cloud-mottled skies, that he is happiest in his labors. Mr. Parton was born at Hudson, New York, in 1842, and studied under William T. Richards, in Philadelphia. In 1869 he made a visit to Europe, in 1872 became an associate of the National Academy, and in 1884 a full member. He is a member of the American Water-Color Society and has his studio in New York, although he resides in the country and does much of his painting there.

155. Apple Blossoms.

The orchard is in full bloom and gay in sunlight, although a spring shower is passing along the horizon. The fresh green of grass and foliage harmonizes with the delicate color of the blossoms, which enamel the boughs of the fruit trees. A brook crosses the foreground, reflecting in its waters the joyous brightness and sparkle of the nature of which it is a part. Signed at the right, 1891.

156. The Passing Shower.

A shallow stream, which occupies the foreground, is darkened by the shadow of the clouds shifting across the sky. The landscape on the farther shore is brightened by sunlight at the right, and loses itself in shade at the left, where the shower is drawing away. The tints are warm and rich with midsummer. Signed at the right.

Richard Pauli.

A painter of landscape of sentiment of the first order, Richard Pauli was born in 1855, at Chicago, Ill. He comes of a German family of scholars in the north of the Empire. He began life in trade in the west and accumulated by his industry the means to educate himself as an artist. He studied and painted for some years in France, under F. L. Français, and enjoyed advice and encouragement from Daubigny, in the last years of the life of that immortal painter of spring madrigals and the harmonies of water and sky. He exhibited first at the Salon of 1880, and for some years after his return to this country, while he won the encomiums of artists, failed to secure the public eye to any extent. His pictures found their way into chosen collections only. They exhibited, at that period, a reflection of his foreign study and its influences, and while he produced a number of canvasses of spirit and strength, it was evident in them that the painter was still perplexed within himself. Mr. Pauli abandoned his studio in New York, and, in his country home, among the New Jersey meadows and woodlands, a new life entered into his art. Always an admirable technician, he was at no loss for the expression of his new ideas. He paints nature both as he sees it and as he feels it, strong with its strength, tender with its tenderness and always with something in it that revives to the spectator the ripple of water, the rustle of leaves, the carol of unseen wild birds, and that indescribable perfume of the earth that makes one yearn to leave the town behind, if only for an hour. His studio and home are in Bergen County, N. J., near New York.

157. Rainy.

The landscape in the full splendor of its green mid-summer foliage, drips with tepid showers. The sky, gray with rain, harmonizes with the verdure, darkened and enriched by moisture, and heavy with the heat of a close and humid day.

Charles Sprague Pearce.

At the Salon of 1881 an Honorable Mention was accorded a picture by an American pupil of the Bonnat studio. During the same year the same artist received medals at Philadelphia and Boston, and, indeed he had already been medaled in the last named city in 1878. Charles Sprague Pearce was born in Boston in 1851. He settled in Paris, whence he has made excursions as far afield as Algiers, wintering and painting at Nile and in Italy and Spain, and contributing regularly to the Salon and

sending his pictures to his native country for exhibition. He has painted oriental and peasant subjects with an equal degree of success, and done strong work in portraiture. In feminine types he exhibits an especially delicate perception, and his clear, pure color and polished execution lend themselves to this class of motives with exceptional readiness. He is a member of the Society of American Artists, and has his studio in Paris. He has been medaled at the Salon and at various European exhibitions, and is represented by one of his works in the National collection of France.

158. Meditation.

A young nun seen in profile facing towards the left, is reading over a score of music. Her placid face, pure in outline and fresh in color and expressive of absorbed interest, is framed by her white linen head-dress and the black hood of her robe, and given strong relief against a dark background.

William L. Picknell.

Europe, which sends back to us so many denationalized talents and ambitions which find their level in imitation rather than creativeness, has conferred at least one boon upon our art in the person of W. L. Picknell. Born in Boston in 1853, some fifteen years ago Mr. Picknell crossed the Atlantic to enter on a formal course of training in his art. Under George Inness, two years in Italy; under Gérôme in Paris for a brief period, and then forth to nature, with the guidance of Robert Wyllie, that young genius who died all too young; such was the programme which, after ten years, sent to the exhibitions of the Salon and to our own galleries pictures so full of fibre, truth and power, that those whose eyes could see clearly at once hailed the painter as a man of the future. The earlier exhibits of Mr. Picknell showed very clearly the influence of the Brittany colony in which he painted. The impasto was frequently heavy. The handling was sometimes hard. But in them you were sure to find skies that vibrated, and light that flashed and gleamed with the quivers of life. Now, the vibrating skies and the quivering light remain, along with a refinement of treatment and a power of expression that secure results which the old extravagances of technique could never obtain. In 1880 his *Road to Concarneau* won him his first Salon honor in the shape of an Honorable Mention, and in 1882 he returned to America and opened his studio in Boston. He has, since then, painted American subjects, both figures and landscapes, with a wide range of material, extending from New England to Florida. Mr. Picknell is a member of the Society of American Artists.

159. The Road to Concarneau.

A broad road bakes in the sun, in its straight course over one of those spacious Breton plains whose scattering and stunted vegetation indicates the proximity of the sea. A peasant drives a cart along in the direction of the village. The heat of the earth responds to that of the sky, both burning in the fervor of midsummer noon. This picture won the artist his first recognition at the Salon—an Honorable Mention in the year 1880. Signed at the right and dated 1880.

Henry R. Poore.

The second Hallgarten Prize at the National Academy of Design for 1883 fell to H. R. Poore for his picture of a pack of fox hounds, the usual admission to an Associateship following upon this more substantial recognition of his merit. The artist is a native of Newark, N. J., and was born in 1858. He became a pupil of the National Academy in 1876, in 1877 commenced a longer course of study at the Pennsylvania Academy and in the studio of Peter Moran, and in 1883 entered the studio of the historical painter Luminais, in Paris. He began as a painter of landscape, but eventually took up with animal subjects, commonly with an effective landscape setting. His knowledge of animal anatomy is extensive, his drawing firm and correct, his color agreeable and his technique of a vigorous character. Since the termination of his studies in Europe he has had his studio in Philadelphia.

160. Baying Hounds.

A pack of hounds have lost the scent of their quarry at the crossing of a water course in marshy ground. After the manner of their kind they signify the interruption to their chase with uplifted heads and eloquent throats. The dogs are shown at nearly full length and are close and characteristic studies of living originals. Each has a distinct individuality and is a spirited type of its kind. Signed at the right. This picture received the second Hallgarten Prize at the National Academy of Design in 1888.

161. A March Hillside.

Sheep are seeking scanty provender on a hillside still flecked with patches of snow. The chill atmosphere of early spring is excellently expressed. Signed at the right.

Arthur Quartley.

An Englishman, born in France in 1839, Arthur Quartley stood, at his death, in 1886, among the foremost of American marine painters. He was carried, as a child, to Baltimore, where his parents settled, and there he taught himself to paint pictures in the intervals of less artistic if more safely commercial employment, painting signs. Among the little group of artists that gathered in Baltimore he was looked upon as a young man of great promise, and even his experimental sketches and studies found a local market. Thanks to this and to the encouragement of painter friends who had preceded him to New York, he settled in that city in 1875, and sent his first picture to the National Academy exhibition of that year. He was promptly recognized as a painter of much picturesque skill, a colorist of fine quality and, in spite of the absence of any special schooling, a technician of unusual strength. His personal qualities won him many friends in addition to those made by his art, and his career was assured. In 1878 he received the endorsement of Parisian criticism for his New York Harbor, which was shown in the American gallery at the Exposition, and the same year saw him admitted as an Associate into the National Academy. At the Society of American Artists and in the American Water Color Society he was also a prominent figure. He visited Europe in 1882, but maintained his studio in New York, and breathed his last in that city. He had been made a full Academician just previous to his death. Had he remained to prosecute his work he would, unquestionably, have taken rank as the first of American marine painters. He possessed every element of the artistic nature calculated to create a leader.

162. Star Island : Isles of Shoals.

A study of one of the jutting points of rock at the chief of this curious group of islets on the New England coast. The sea takes a deep emerald color under the hot summer sky and with the warm notes of the rocks themselves forms a harmony of rich tints lighted by the open glare of day. Signed at the right.

163. Moonlight.

The moon is low in the sky, at the right in the middle ground, boats are stranded on the shore and in the foreground a female figure crosses the beach. Signed at the right.

Horace Walcott Robbins.

An artist of refined artistic sympathies, and an original and descriptive style, H. W. Robbins has taken a high place among the landscape painters of America. He is a native of Mobile, Ala., born in 1842, but was, during his boyhood, brought up in Baltimore, of which city his parents became residents. Here he took his first lessons in drawing, his master being a German painter, August Weidenbach. Weidenbach was a landscape painter. Eventually Robbins settled in New York, and entered the studio of James M. Hart. He soon opened a studio of his own, and in 1864 was made an Associate of the National Academy of Design. A friendship with Frederick E. Church made him, in 1865, a companion of that artist on his visit to Jamaica, and he spent his tour sketching West Indian scenery. Next he visited Europe, studying the masters of old landscape in Holland, and opening a studio in Paris, where he enjoyed the advice and acquaintanceship of Rousseau, Diaz and other great successors of the great Dutchmen. After a tour of Switzerland he returned to New York in 1867, and, with the exception of his summer tours, has since maintained his residence and studio in that city. He became a National Academician in 1878, and has held offices of importance and trust in that association and in the American Water Color Society and the Artists' Fund Society. He was also an original member of the New York Etching Club. His American landscapes are full of dignity and character, fine in color and careful in execution. In his New England and his Adirondack subjects he has produced some splendid transcript of the grander phases of our natural scenery.

164. Mountain and Valley.

From a level foreground, shaded by a scattered growth of trees, a wooded ridge ascends in verdant undulations. Beyond it are the craggy heights of a mountain chain. A noonday sun lights the landscape from above, and marks it out in large and powerful masses, which are rendered with great precision of touch and fine feeling of color.

Frank Whiting Rogers.

Animal life and character has engrossed the art of F. W. Rogers since he passed out of the studio of his masters to open one of his own. He was born at Cambridge, Mass., in 1854, and was first a pupil of J. Foxcroft Cole, in Boston, in 1873, and later of Thomas Robinson. He has largely confined his exhibition of his works to Boston, where he has his residence and studio, and to New York. He was one of the first of painters in New England to make a specialty of dog portraiture, and in all his delineations of animal life is noted for accurate characterization and great expressiveness.

165. Indisposed.

A small and melancholy chicken, whose ruffled plumage and attitude of utter dejection amply justify the title. Signed at the right, and dated 1882.

Albert P. Ryder.

Born at New Bedford, Mass., in 1847, A. P. Ryder emerged into art from commercial life as a pupil of William E. Marshall and of the National Academy of Design. From the former, himself a pupil of Couture and an eminent painter and engraver of portraits, he secured the foundation of color by which his productions are most powerfully characterized. He enlarged his artistic horizon by tours of Europe in 1877 and 1882, and has achieved a unique position as a painter of highly imaginative subjects, of a profound richness of color, majestic tonality and serious and elevated meaning. He is essentially a painter with a purpose, and the purpose is always a worthy and valuable one. Mr. Ryder is a member of the Society of American Artists, and has his studio in New York.

166. Christ Appearing to Mary.

The figure of the Redeemer is shown, turning as He crosses towards the right of the canvas, to extend His hand in benediction towards Mary, who kneels at the left. A solemn harmony of rich color invests the landscape background, which rises to a high horizon. The figure of the Saviour is full of a touching dignity, superior to and yet expressive of suffering borne with noble resignation. In the kneeling figure the anguish of intense grief and the submission of obedience to Divine command, contend for the mastery.

167. The Temple of the Mind.

The portal of the temple, which rises at the left, is seen in the pale and tender illumination of the moon, whose rays find silvery reflection on the lake which is shown beyond the terrace-wall. At the right, a fountain gushes in its basin, its spray catching a sparkle from the moonbeams. The figures on the terrace lend the scene its allegorical significance, as suggested by the fantasy of Edgar Allan Poe, upon which the picture is based. The color, subdued but rich, diffused luminosity of the light, and the graceful balance of the composition, give it an artistic significance independent of its ideal meaning and purpose.

Walter Shirlaw.

A native of Paisley, Scotland, born in 1837, Walter Shirlaw came to America in company with his parents, and as a boy of 14 years, was apprenticed by them to bank note engraving. He had already studied drawing to good effect and even his mechanical labors contributed to extend his knowledge. In such leisure time as he could find, he worked also at the National Academy schools. After completing his apprenticeship, he worked for a time as an engraver in the employ of the Western Bank Note Company, of Chicago, and for a year officiated as an instructor in the Academy of Design in that city. A journey to the Rocky Mountains in 1859 resulted in the production of many studies and some pictures and in 1861 he first appeared at the National Academy of Design as an exhibitor. In 1870 he went to Munich, where he studied with Roach, Wagner, Ramberg, Lindenschmidt, and painted many original works which were received with approval by the German critics. His *Toning the Bell* and *Sheep Shearing* in the Bavarian Highlands, two capital works which brought him into favorable notice in America, were executed during this period of his career. He returned to America with the tide which swept such a current of new ideas into the placid stream of American art, and was made an Associate of the National Academy in 1878 and an Academician ten years later. He was one of the organizers and the first president of the Society of American Artists, an early member of the American Water Color Society, and is a member of the Chicago Academy. A large portion of Mr. Shirlaw's time has lately been given to teaching, and he has proved himself one of the most efficient instructors in America. As an etcher he holds unique rank. He has furnished many designs for the periodicals, and provided some series of illustrations for publications of the higher order of literature of

unusual artistic quality. The productions of his easel include many pictures of a fine decorative feeling, portraits, genre works and studies from nature, all of striking originality, bold and fluent technique and a powerful and harmonious color. Mr. Shirlaw has his studio in New York City.

168. The Cronies.

A reminiscence of the artist's student days in Munich. Outside a brewery door the dogs of three students await their masters who are clinking their glasses within. A strong study in warm browns and grays. Signed at the right.

William T. Smedley.

The service of the newspapers was the principal schooling William T. Smedley enjoyed in art. After studying in the schools of the Pennsylvania Academy of the Fine Arts he came to New York as a draughtsman for the illustrated publications after having taught himself to draw by the example of draughtsmen already skilled in their art. His eye for character was keen, he possessed a vein of delicate drollery, and an active invention, and soon won the popularity which these elements command for an artist. Having fortified himself as a draughtsman, he set himself the task of becoming a painter, and his works in water color and in oil attested to his diligence in study and the success which he must win. After a trip to Australia in the interest of an illustrated publication relating to that country, he returned to America by way of Europe, spending a couple of years in study, principally in France. He resumed his residence in New York to take his place among the leading young painters of the day. Mr. Smedley is a native of Chester County, Pa., and was born in 1858. He first exhibited at the National Academy in 1881. He is a member of the American Water Color Society and of the Society of American Artists.

169. Embarrassment.

Seated between two rustic beauties, who tease him with mock cajolements, a rural swain realizes the familiar sentiment "How happy could I be with either, were t'other dear charmer away." The scene is the hallway of a country home. The trio, each of whom is a distinct type, are seated on a great, old oaken settee. Beyond an angle of the wall at the right the matron of the house is seen at work, and the family cat stealthily approaches around the corner, curious to ascer-

tain the meaning of the perhaps unusual merriment which has disturbed her nap in the sun. The quiet drollery for which the artist is noted finds full expression in this genial and thoroughly human composition. It is signed on the top at the left, and dated 1883.

George Henry Smillie.

A son of the famous old line engraver, James Smillie, George H. Smillie was born in the city of New York in 1840. At an early age he entered the studio of James M. Hart, and he has spent the greater part of his professional life in New York. He sketched in the Rocky Mountains and in the Yosemite Valley in 1871, and in 1874 made a visit to Florida. Painting in both oil and water colors, he is a member of the National Academy since 1882, and of the American Water Color Society since 1868. His pictures combine artistic skill and poetic feeling in a high degree, and are marked by an agreeable cheerfulness of color and brightness of effect. His landscapes and coast subjects are completely national in character, and are among the most satisfactory representations we have of the most pleasing phases of our gentler rural scenery.

170. The Massachusetts Coast.

A shore road passes into the middle ground on the left. At the right the sea is seen beyond a stony shore covered with boulders and sea weeds, and left bare by the ebb-tide. A man digs for bait on the rocky strand, and gulls skim the sea, which is gray and calm under a sky of low-lying cloud banks along the horizon. Signed at the left.

Charles Walter Stetson.

A special exhibition of works by Charles Walter Stetson made in New York City in 1890, and at other places since, has directed public attention to a very remarkable and original man in our art. Mr. Stetson is the son of a clergyman of New England, and was born at Tiverton, R. I., in 1858. He commenced to dabble in colors as a schoolboy, and in 1878, opened a studio in Providence, R. I., where he still resides. His career has been one of hardships and reverses, manfully overcome. His

daring originality of expression required time to secure acceptance. While practicing painting he did good work as an artist etcher and the success of his plates eked out the deficit left by the failure of his pictures. In Boston and elsewhere he found a select circle of admirers, thanks to whom he secured an outlet for his productions, which enabled him to continue his studies, and he added to his income by some admirable work in portraiture. In Mr. Stetson we have a colorist, of whom the future should have a story to tell. It is often color which requires modifying. But it is always harmonious, even when it lacks tenderness. It is well-balanced, and it creates no discords, even where mellowness would be to its advantage. The combinations are just, even if they be at times a little too sonorous for super-sensitive nerves.

r71. Out of Consecrated Ground.

The dead man, who has passed away by suicide or under the burden of some crime which deprives him of a title to the rites of Christian burial, is being borne to his last resting-place in one of those waste spots where the carcasses of the suicide and the murderer are laid away under a ban of ostracism which reaches even to the grave. The sinister significance of the subject is aided by the weird hour and the troubled weather in which the scene occurs. The tragic sadness of an episode of only too common occurrence in the past, and which is not unknown in our own enlightened time, finds powerful and poetic translation at the artist's hand.

Abbott Henderson Thayer.

Mr. Thayer's is the talent of delicate suggestiveness. His pictures charm us not only for what we see in them, but for what they make us think we see. There is something quite fastidious about his delicacy. His landscapes are dreams of Arcadian restfulness, and his female types are pearls among women. Everything about his art is dainty, tender and serene. Born in Boston in 1849, he studied in that city under Henry D. Morse; in Brooklyn under J. B. Whittaker, and in New York at the Academy of Design and under L. E. Wilmarth. Going in 1875 to Paris, he painted under Lehman and Gérôme, two of the last masters one would imagine, upon the evidence of his work, that he could have served. But the man who had begun to paint from nature when a child, could protect himself from imitating the paintings of others. Mr. Thayer commenced as a painter of animals, cattle and landscape, and grew into a painter of land-

scape and the figure. In male and female portraiture, he has produced works of capital importance. He is a member of the Society of American Artists, and has his studio in New York.

172. Lilian.

The head of a young girl, shown to the shoulders, and facing to the left, against a background of spring blossoms. It is broad and powerful in treatment, well defined in character, and of a simple color scheme. Signed at the top on the right.

173. Roses.

A spray of freshly cut roses, painted from nature, and in a delicious harmonization of pink petals and green leaves against a gray background. Signed at the right.

William Thomas Trego.

The military subjects of William T. Trego made a distinct impression upon the public at the New York exhibitions from their first appearance there some years since. They are spirited in character, and executed with skill and force. The artist is a native of Pennsylvania, born at Yardley, in Bucks County, in 1859. He became a pupil of the Pennsylvania Academy of Fine Arts, where he worked from 1879 until 1882, and his first exhibit was made in the galleries of that institution in the latter year. He has just returned from a two years sojourn in Paris, devoted to the study of his art. In the accomplishment of his work, which is marked by strength, firmness and force, he has had to overcome physical infirmities that would have made a less brave and earnest character halt at the threshold. He has contributed to the Paris Salon, National Academy of Design in New York, and to other exhibitions with invariable success. His studio is at North Wales, Montgomery County, Pennsylvania.

174. Bringing up the Battery.

The battery is advancing to the front under heavy fire from the enemy. One soldier, shot in his saddle, reels under the stroke, while a comrade seizes the bridle his hands can no longer control, in order to guide his charger. The hurry, dust and heat of battle are rendered with a spirited brush. Signed at the left and dated, 1885.

Dwight William Tryon.

An American landscape painter of the first order made his *début* at the National Academy of Design in 1872, in the person of D. W. Tryon. He is a native of New York City, where he was born in 1849. He had made a careful study of the figure, but his preference was for landscape. In 1876 he went abroad, sketching in Holland, Italy and the channel Islands, and studying under and enjoying the advice of Jacquesse de Chevreuse, Guillemette and Daubigny, in Paris. In 1881 he returned to New York, where he still has his studio. His pictures made an immediate impression, and in 1887 he was voted the third Hallgarten Prize at the National Academy, but was debarred from enjoying it by having passed the limit of thirty-five years of age. Two years later he took the Webb Prize for the best American landscape at the exhibition of the Society of American artists, of which association he is a member. He is also a member of the American Water Color Society, and in this medium has nearly equalled his triumphs in oil.

175. The Lighted Village.

Nestled in a valley, with a hillside rising high above its roofs and making a horizon along a sky in which a crescent moon is rising, the unseen village gives token of its existence by the scattered glimmer of its household lights. Looking down from the hillside which makes the foreground, into this obscurity rendered more obscure by the pale flashes that bespangle it, the mystery of darkness is accentuated to the spectator's mind. The speculation and uncertainty which arise out of such conditions and surroundings have found a singularly happy interpretation at the hands of the artist, who has here carried the charm of suggestiveness to a distinguished degree of force. Signed at the right.

176. Autumn.

A clouded afternoon is drawing towards evening over a landscape seared by the frost and shivering in the chill and penetrating air. The vegetation upon the broken ground is dead and in the sodden stage of swift autumnal decay. The foliage which remains upon the trees in the foreground is sparse and lifeless, and stems and branches begin to assume that gaunt and shuddering aspect which in nature adds to the

impressiveness of what we know, as the death of the year.
Signed at the right.

177. Newport at Night.

Against the luminous darkness of a summer night, the lamps and electrical lights of the summer city, which occupies the middle ground, flash like jewels. The harbor in the foreground shows the yachting fleet at its anchorage. A remarkable harmony of color is shown in delicate gradations of richness, and the movement of clouds in the sky and lights reflected in the water lend spirit to the scene.

178. Moonrise.

The moon has commenced her ascent, on one of those still, summer nights, when all nature seems to hold her breath for hours together, and when the earth exudes a haze, as if breathing for relief from the oppression of the air. This vapor softens her tranquil brightness, and gives it a mellower color, without depriving it of its diffusive quality. The sky is made luminous by her pervading power, and the darkness of the earth is converted into an obscurity, in which one may trace the surroundings as in the dim pictures of a dream. In the foreground is a farm house, whose lighted window makes a spot of warm color, and a couple of haycocks, defined in broad masses. The distance shows the shapes of some fruit trees in the orchard beyond the farm. An absolute tranquility is the essential spirit of the scene. Signed at the right.

179. A Gray Morning—New Bedford.

The town stretches across the middle ground, under a squally sky. The waters of the harbor in front heave in a long ground swell. A yacht is at anchor in the harbor and some craft are moored at the wharves. Signed at the right.

180. Evening.

The quiet hour has descended upon the quiet fields, which are still warmed by the lingering reflection of the sunset. This picture was awarded the Third Hallgarten Prize, at the

National Academy of Design in 1887, but which the artist could not receive as he had passed the limit of age. Signed at the left.

Charles Yardley Turner.

No painter has been more successful in delineating the poetic side of American feminine character than C. Y. Turner. Mr. Turner has for some years distinguished himself by his refined and sympathetic rendition of some of the most charming female types of American poetry and fiction, and he has given us several important compositions in the same field, notably his *Priscilla and John Alden*, which is widely known through the etching by James S. King, and his *Marriage Procession*, from the same poem, which he etched himself upon a scale previously unknown in this country. Thoroughly American in spirit as he is, Mr. Turner still owes the development of his art to European influences. He was born in Baltimore in 1850, and became a student at the National Academy of Design and at the Art Students' League, in this city, where he won commendation by excellent draughtsmanship and a sound sense of color previous to his passage across the Atlantic. In Paris he became successively a pupil of Jean Paul Laurens, of Munkacsy and Bonnat, and in 1882 his first exhibit of original work at the National Academy was accepted as his valid title to recognition. This exhibit consisted, of two pictures. One, a *Scene on the Grand Canal, Dordrecht*, showing the milkmen and women returning to their boats after the day's delivery of milk, was a forcible and characteristic study of a picturesque feature of Dutch life. The other, *The Days that are No More*, representing a young widow and her little son descending the stile from a country graveyard, brought forward the sentimental side of the artist's nature. While a painter of a realistic tendency, and in everything a devoted student of nature, Mr. Turner has never been content with the mere substance of things, but has modeled, modified and adapted them to his own imaginative and creative moods. He became an associate of the National Academy in 1884, and a member in 1886. He is also a member of the Society of American Artists, of the American Water Color Society, and of other artistic associations, and has his studio in New York City.

181. Gossip.

In one of the narrow streets of a New England fishing port three girls are discussing the merits and demerits of a couple of fishermen, whose figures appear in the distance, passing up the road. One of the gossips has halted on her

way to the store. The others have intermitted their domestic duties to join her. Each is a distinct native type, individual in character and expressive in attitude and movement. Fall leaves strew the road, which, with the figures themselves, is in shade. Signed at the right, and dated 1891.

Charles Frederick Ulrich.

In the Spring Academy of Design exhibition for 1880, appeared for the first time a young New Yorker, a painter of modern genre works of a singular brightness and elegance of execution, named Charles F. Ulrich. He was the son of a German photographer, who had himself practiced painting in former years, and was born in New York in 1858. Young Ulrich was taught drawing by Professor Venino, a well-known master in his day, studied in the National Academy Schools, and in 1873 went abroad, where he remained for eight years. He studied at Munich, under Professors Löfftz and Lindenschmidt, and exhibited his first pictures in German exhibitions, commencing with that of Düsseldorf in 1880. His cabinet pieces, full of character, minute in execution and brilliant with their rendition of light, were entirely new to our art and may be said to have marked a new departure in it. Without being in any sense imitations, they showed that the artist had been a close student of the old Dutch detail painters of the type of Van der Meer and de Hoogh. His manner and matter were, however, entirely modern and peculiar to himself. He followed his first successes with his Glassblowers, which was one of the notable pictures at the Academy of 1883, and which has since received the highest encomiums at the Paris Salon, and in 1884 secured the Thomas B. Clarke Prize upon its first award, by a picture of the immigrant station at Castle Garden, called In the Land of Promise. His picture of the interior of a Venetian glass factory was awarded the \$2,500 prize at the American Art Galleries in 1886, and is now in the collection of the Metropolitan Museum of Art, in New York. Mr. Ulrich was elected an Associate of the National Academy in 1883, is a member of the Society of American Artists, and was one of the founders of the Pastel Club. Some years since Mr. Ulrich returned to Europe, and now has his studio in Venice.

182. The Amateur Etcher.

At a table before the window of a handsomely appointed studio a young woman is seated, drawing the outlines of her design on a copper plate. A screen of tissue paper tempers the light that falls upon the desk. At the left a table

is covered with acid bottles and other studio paraphernalia, and a picture is seen on an easel, against which loose prints and proofs are piled. A statuette and a lamp give additional variety to this collection of objects, which has afforded the artist ample opportunity to display his rare skill in the representation of still life. The figure of the etcher is graceful in outline, substantial in quality, and full of expressiveness in its intentness upon its work. Although all the detail is elaborated to a degree, it is subordinated to this figure, which assumes to the eye its natural importance as the centre of the composition. Signed at the left and dated 1882.

183. The Spinner.

A character study from life at one of the Moravian settlements in Pennsylvania. An aged matron, seated at her spinning wheel, in a quaint, old-fashioned rustic interior, twists the flax from her distaff. Through a window a glimpse of an orchard is given. Signed on the wall at the left and dated 1882.

184. The Glassblowers.

Seated along each side of a long worktable, a double row of workmen manipulate their vitreous material into various shapes at the flame of miniature gas furnaces. Their faces are illumined by the conflicting lights of the gas jets and of an unseen window, and the contrast of rich and cool color is finely expressed. The mechanical accessories of the craft are rendered with the utmost fidelity, and each figure presents a distinct and individual character. The color is powerful, rich and harmonious, and the execution, while carried to a high degree of finish, is so admirably subordinated to the higher pictorial quality of the subject, that the suggestion of breath and simplicity in the totality of the picture is not impaired. The artist painted this picture from the actual scene in New York City. It was first exhibited at the National Academy of Design in 1883, and was shown at the Salon of 1885 with flattering endorsement from the leading critics of Paris. Signed at the right, on the top, and dated 1883.

Elihu Vedder.

A vigorous, independent and ambitious nature and a marvelously acute esthetic instinct have combined to carry Elihu Vedder through a youth beset with obstacles to one of the most signal triumphs recorded in the history of our art. He was born in New York, in 1836, of a family descended from one of the old Dutch settlers. His talent asserted itself early, and he commenced as a boy to study art by-himself. He next had some experience as a pupil with T. H. Matteson, at Sherbourne, N. Y., and spent a couple of years in Europe, studying the masters in Italy, and painting under Picot, in Paris. He was recalled to America by the necessities of existence, and setting up a studio in New York, endeavored to continue his studies and support himself by drawing on wood for the publishers. After a bitter battle he came out victor, and in 1865 won his reward by being admitted into the National Academy. He is also a member of the Society of American Artists. He has had his studio in Rome for many years, but has made several visits of considerable duration to this country. Latterly he has confined himself almost altogether to his easel, his designs for the Rubaiyat of Omar Khayyam, being his most important departures from color. This series of fifty-six designs provided the public with a veritable artistic sensation upon their exhibition in the United States. They are a monument to the artist's opulence of ideas, and to his ideal and intellectual powers, and although they lack the charm of color are otherwise thoroughly representative of him. As a painter Mr. Vedder is essentially a creator, strengthened by a discreet application of the naturalistic tendency of the time. Many of his works touch the loftiest poetic notes, and all are thoughtful and rich in meaning. He is a colorist of the riper order, and complete in his command of the technical resources of his art. The spirit of the older masters is revived in him, tempered by modern ideas. Among American painters he is and will remain one of the most original in himself, and the most potent in his influence for the honor of our art.

185. Le Mistral.

The strong west wind is blowing like a hot breath over all the country, rich in its garb of midsummer. A cavalier escorts a lady up the steps of a garden terrace, whose cypresses make massive patches of shade against the deep blue sky crossed by white clouds. The powerful color of the costumes of the foreground figures, which are those of the fourteenth century, keys that of landscape and sky to a harmonious pitch of intensity. Signed at the left, and dated 1867.

Douglas Volk.

A charming picture in the National Academy Exhibition of 1881, now called: *The Puritan Maiden*, but then characterized merely by a poetic quotation, represented Douglas Volk. In the display of the following year he exhibited a sort of sequel to the subject. The artist had commenced exhibiting at the Academy in 1880. He was the son of a well-known sculptor, was born at Pittsfield, Mass., in 1856, and had studied in Paris at the *École des Beaux Arts* and under J. L. Gérôme, and had also spent some time at work in Rome. His first public appearance had been made with a Breton subject, at the Salon of 1876, and he exhibited other compositions of the same material at subsequent Salons previous to his return to and settlement in New York. Mr. Volk is a member of the Society of American Artists.

186. *The Puritan Maiden.*

Leaning against the tree, whose shade has sheltered them upon many a tryst, she watches the departure of her lover, whose recent presence is indicated by his receding foot-prints in the snow. The landscape reaches away in wastes of snow under a sad sky, and the picture is pervaded by the sentiment of parting and regret. Upon its exhibition at the National Academy of Design in 1881, this picture had appended to it, the quotation: "The snows must melt, the trees bud and roses bloom, ere he will come again." Signed at the left.

187. *Accused of Witchcraft.*

The cruel superstition of the black days of New England has invaded a humble home to accuse a devoted daughter of the hideous crime and drag her, from her invalid parents' side, to a doom of torture and ignominious death. The accused girl throws herself before her accusers in an attitude and expression at once of indignant horror and terror, while her father, in a frantic outburst of alarm, warns the intruders off. The grim invaders marshaled by the hideous crone, who makes the accusation, survey her with un pitying faces. All of the relentless and inhuman spirit of a time of brutal bigotry and intolerant ignorance, is expressed in this harsh and unbending tyranny of armed and powerful superstition, against the weak and defenceless.

Henry W. Watrous.

A native of New York City, and a graduate of the Paris art schools. H. W. Watrous first commanded attention at American exhibitions some years since by figure pieces of the cabinet size, executed with delicate brilliancy of touch and in an always bright and agreeable scheme of color and of light. A happy selection of subjects and polished technical skill in their rendition, speedily gave him a place of prominence among the younger artists of the day. Since his return from Europe he has had his studio in New York City. He has served upon numerous art committees, in clubs, and institutions, and has been very active in the advancement of art in the United States.

188. Day-dreams.

A gentleman of the last century, sleekly elegant in his suit of silk and satin, smokes his pipe and drinks his dram, seated in pleasant reverie in his chamber. A successful experiment in light notes of color, of delicate and polished execution. Signed at the right.

Julian Alden Weir.

The son of an American artist, of the foremost distinction in his day, J. Alden Weir was born at West Point, where his father was official art instructor at the Military Academy, in 1852. From the tutelage of his father, he passed to the École des Beaux Arts, where he received a medal for school work, and to the studio of J. G. Gérôme, in Paris. At the age of thirty he won an Honorable Mention at the Salon, and he was one of the strong body of young American artists who made the distinct impression on our art that resulted in the creation of the Society of American Artists, of which he was one of the founders. He has received prizes at the American Art Association and at the American Water Color Society's exhibitions, and at the Universal Exposition of 1889, in Paris, was awarded medals of bronze and of silver. His works in portraiture are of a rare and original quality, and his studies of still life, and especially of flowers, are characterized by a unique vitality of color and strong simplicity of treatment. He is a member of the American Water Color Society, and has his studio in New York City.

189. Still Life.

A study of fruit, fresh plucked and still with the twigs and leaves attached, vigorous in treatment and solid in quality. Signed.

190. Roses.

A study of fading roses, of a simple and harmonious color scheme and forcible execution. Signed at left, 1883.

Charles D. Weldon.

Born in Ohio, C. D. Weldon became known to the public first as a draughtsman for the press. He studied painting under Walter Shirlaw in New York, and Munkacsy in Paris, and made his *debut* as a painter at the National Academy of Design in 1883. His pictures display a picturesque choice of subject, good color and firm execution. The narrative quality acquired by the artist in his work as an illustrator lends them invariable expressiveness. Mr. Weldon has his studio in New York and is a member of the American Water Color Society.

191. Dreamland.

The little mistress of an esthetical mansion lies asleep upon a lounge in a richly-furnished apartment. In her arms she holds her doll, a doll of the caucasian variety, while the dolls of her dreams, a troop of the Japanese breed, in characteristic attire, curiously examine their pale-faced rival and its mistress. The latter slumbers on, but her pet companion has awakened and with astonished eyes stares at the intruders. This picture, which was shown at the National Academy in 1883, attracted much attention as a bright and original satire on the Japanese craze which was then at its height. Signed at the right and dated 1883.

Benjamin West.

The career of Benjamin West is, perhaps, the first romance in American art. The plain facts of his life are a story in themselves. The son of pioneer parents, born at Springfield, Pa., in 1738, his art yearnings found vent even in a log-house in a savage wilderness. As a boy of seven he drew the portraits of the family. He learned to grind and mix colors of earth from a wild Indian, and made the brushes with which he applied his pigments of the hair of the family cat. At the age of eighteen, having had some rude instruction from a painter named Williams, who was perhaps less of a real artist than himself, the youth established himself in Philadel-

phia as a portrait painter. He prospered sufficiently to be able to travel to New York, where he found further patronage, that enabled him to visit Italy in 1760. There he remained until 1763, when he settled in London. He won the favor of the king who was to wage bitter war against his native country, and enjoyed that favor until it made him independent and powerful. During thirty years he is said to have gained from the Royal Family alone the enormous sum of nearly \$200,000, equivalent to a million as values go to-day. He was one of the founders of the Royal Academy in 1768, and when Sir Joshua Reynolds died in 1792 succeeded him as President, holding the office nearly twenty years. He was an indefatigable worker, and earned huge sums in portraiture and by the sale of his compositions, independent of the profits of royal patronage. There are 400 historical and religious pictures credited to him, and innumerable portraits. He was, perhaps, strongest in portraiture, but in his creative work was a noteworthy and influential figure for his time. His weaknesses were those of the epoch in which he lived. His merits were his own. He died in London in 1820, leaving English collections, public and private, full of examples of the art which had begun in a settler's cabin in the American wilderness and ended in a palace made princely by the munificence of regal favor, secured, possibly, as much by his diplomacy and personal attractiveness as by the merit of his productions. Judged by his time, Benjamin West was, however, a great painter. With the advantages of our own era to develop him, he would have occupied a relatively important position in our modern art world.

192. The Expulsion from Eden.

Out from the brightness of the garden to which they have lost their title by their disobedience, the angel is driving Adam and Eve into an outer darkness of tempest and terror. Behind the angel at the left, a vast and awful form shapes itself in the celestial light which illuminates the lost Eden, and a majestic head is turned towards the banished pair with an expression of sad reproach. The movement of the flying figures is full of terrified haste, and the attitude of the angel is that of menace and command.

Worthington Whittredge.

An Ohio man by birth, in 1820. Mr. Whittredge entered mercantile life in Cincinnati at an early age, studying art in his leisure time. He finally abandoned the desk for the easel, and became a portrait painter in

that city. In 1850, having accumulated some means by his art, he visited Europe, studying in London and Paris in the public galleries, and later becoming a pupil of Andreas Achenbach in Düsseldorf. He remained three years under this artist, after which he painted in Belgium and Holland and in Rome. In 1859 he returned to America, and settled in New York, and the same year was admitted into the National Academy, becoming its President in 1874, and holding the office for three years. In 1866 he made a sketching tour of the far West, and some of his most successful works were drawn from this section of the country. He was a conscientious student of nature devoted to his art, and his pictures always expressed a sincere and true motive. He was one of the most successful as well as one of the most original of American painters of landscape.

193. The Home by the Sea.

The weather-beaten buildings of the old farm, sheltered from the tempests by the weather-beaten trees, are seen at the left, a road leads past the farm and down to the shore. The view, taken from an elevated and rocky foreground, shows the beach, with a line of breakers fringing it with foam, and the sea, with many vessels passing to and fro. At the right a rocky headland juts into the sea. Signed at the left.

Carleton Wiggins.

Born at Turners, N. Y., in 1848. Carleton Wiggins is largely a creation of himself in art. He began drawing at the National Academy in New York, and painting under his own direction, and first exhibited at the Academy in 1870. After 1880 he spent a few years in Europe, more as an eclectic student of the public galleries than as a pupil of anybody in particular, and since his return he has given to us some of the most vigorous and artistic pictures of his work that have been produced this side of the Atlantic. That the artist was born in him his productions show. He is a painter of landscape in its best feeling, as well as of that animated brute nature which adds to its picturesqueness. Indeed, there are simple landscapes of his that have in themselves a distinct and individual value. But a man of a broad and active intelligence, with a technical skill ripened by discretion and experience, he sees Nature in her various forms with clear eyes, and translates her with the sympathy that comes only of real love of her. Whatever he sets his brush to he does thoroughly.

He is a colorist of the more refined type. His pictures painted under the influence of his European experiences were of a riper and stronger chromatic quality, but since his return to America he has painted out of doors at every season that allowed of the indulgence, and so has come into a feeling entirely distinct from that which preceded it. He remains, however, a cattle painter, and especially a painter of the sheep and the bovine race, and with his strong draughtsmanship, his vigorous technique, and his sympathy with his subjects, he produces results which do double honor to himself and to our art. He is a member of the Society of American Artists and of the American Water Color Society and has his studio in New York.

194. The White Cow.

A study of a white cow, seen nearly in profile and turned towards the right, but looking out of the canvass. The animal is painted with a bold and solid brush, against a landscape low in tone and rich in color. Signed at the left.

195. The August Moon.

The moon rises in a sky lightly veiled by the hot haze of summer, and in which a flush of daylight still reflects itself. In the foreground, at the centre and the right, three cows are grouped at rest. In the middle distance at the left other cattle graze. The landscape exhibits the close observation and sympathetic skill of the artist in his happiest vein, while he displays his power as an animal painter in the brute creation with which he gives the picture a life in keeping with its spirit of pastoral poetry. The color is mellow and the atmospheric effect delicately rendered. Signed at the left.

Irving Ramsey Wiles.

The son and pupil of the well-known artist Lemuel M. Wiles. Irving R. Wiles was born in Utica, N. Y., in 1862. From his father's studio he graduated to the schools of the Art Students' League of New York, and thence passed over to Paris, where he spent two years in study under Jules Lefebvre and Carolus Duran. In 1879 he made his appearance as an exhibitor with the American Water-Color Society, and his talent was already so marked as to attract attention. A spirited touch and his appreciation of the picturesque manifest themselves in all of his productions, his color is bright and true, and in his studies of landscape he displays as happy a mood

as in his figure subjects. Mr. Wiles took the Third Hallgarten Prize at the National Academy of Design in 1886, and the Clarke prize in 1889. He is an associate of the National Academy, a member of the Pastel Club, a member of the Society of American Artists, and of the American Water Color Society, and has his studio in New York City. He received an Honorable Mention at the Paris Exposition, 1889.

196. A Shady Lawn.

A strong study of the contrasts of midsummer color on house-wall, stone walk, and greensward, varied by intense light and luminous shadow. Signed at the left, and dated 1887.

Thomas Waterman Wood.

Born in Montpelier, Vermont, in 1823, T. W. Wood in 1857 entered the studio of Chester Harding, in Boston, as a student. In 1858 he went to Paris, and he remained in Europe until 1860, traveling in Italy and Switzerland in the intervals of his studies. He then returned to his native State, from which he set out on his wanderings as a portrait painter, locating first at Louisville, Kentucky, and next at Nashville, Tennessee, whence he came, in 1867, to New York City. His paintings of negro and military life were his introduction to the New York public, and three which he exhibited at the National Academy upon his first appearance there—*The Contraband*, *The Recruit*, *The Veteran*—now form part of the collection of the Metropolitan Museum of Art. He was promptly elected an Associate of the Academy, and in 1871 became an Academician. Settled in New York, where he still has his studio, he produced a long series of characteristic genre pictures native to the soil and to the spirit of its people, some of which have become widely known through published reproductions. His types are all American, the episode; he selects for illustration are equally familiar, and to his rendition of his subjects he often brings a pleasantly humorous touch of human nature. He is a clear, clean draughtsman, a forcible colorist, and his invariable use of the model adds to the strength and character of his work. His rank as a portrait painter is equivalent to that which he enjoys as a painter of genre. Mr. Wood was one of the early members of the American Water Color Society, and its President from 1878 to 1887. In 1879 he became Vice-President of the National Academy of Design, and in 1891 succeeded Mr. Huntington as President. He is a member of the New York Etching Club, and an honorary member of the British Society of Painters-Etchers.

197. His Own Doctor.

The patient is an aged negro, who to judge by his forlorn aspect has a serious case to grapple with. He has risen from his rocking chair to prepare a prescription for himself. A bandage swathes his jaws, and a bed-quilt is carefully pinned at his throat so that he may be protected from the insidious and malignant influence of a draught of air, while he is undergoing the operations of those prepared according to the pharmacopœia. The scene is an interior with characteristic surroundings. Signed at the left and dated, 1878.

Michael Angelo Woolf.

The son of a popular and famous musician and orchestral leader for the theatres, M. A. Woolf was born in London, of which city his father was a native, in 1837. He was brought to the United States in 1838, and received his education in New York City, where, for many years, the elder Woolf was identified with Burton's, Mitchell's, Olympic and other metropolitan playhouses. Apart from his musical duties, the elder Woolf was a man of distinct artistic and literary gifts, and issued the first caricature paper published in New York City. He is said to have himself written all the text, made the designs and engraved them on wood. His desire was to make his son an engraver and a designer, and young Woolf factually learned the one trade and practiced the other art for a time. The boy living much among theatrical influences, however, finally succumbed to them, and went upon the stage. During a number of years while he was known as a comedian of ability to the public, he was known in private as an able amateur artist and as a student deeply versed in book-lore. He finally abandoned the stage and devoted himself to the cultivation of his graphic gifts. For a time he drew designs for the newspapers and magazines, serious or humorous as they might be to serve the occasion, and he was widely known as a caricaturist before he appeared before the public as a painter. Several excursions abroad, and association with painters of ability at home, constituted his school, and when he began exhibiting his pictures they displayed, in a refined degree, the same genial and human qualities that had made the painter popular as a draughtsman. Mr. Woolf made his first exhibit at the National Academy in 1882. He resides, and has his studio, at Bridgeport, Connecticut.

198. The Little Housekeeper.

A little girl is at work in the kitchen, assisting in the preparation of the family meal, with her doll on the floor beside her chair for company. Signed at the left.

Theodore Wores.

The exhibition of a collection of pictures painted by him in Japan served as the introduction of Mr. Wores to the Eastern public several years since. The artist was, however, already well known in California, where he had long had his studio. He was of German parentage, although born in San Francisco, brought up in this country, and had studied art at the Munich Academy. When he returned to America and established himself in San Francisco he quickly perceived the picturesque possibilities of the famous Chinatown district of that city, and it was by his Chinese subjects that he attracted early attention and secured patronage. Later voyages across the Pacific extended his range. He has made a close and careful study of Oriental life and character, and his rendition of his material is marked by strong color and a finished technique.

199. A Chinese Lantern Painter.

He is seated at the right, in front of a window, decorating the huge paper lanterns, like balloons, which are an indispensable feature of every Chinese festival, with the grotesque and emblematical designs dear to the Mongolian heart. The scene is in Chinatown, San Francisco. Signed at the right.

Alexander H. Wyant.

Born in Port Washington, O., in 1836, A. H. Wyant was known as a landscape painter of merit at the age of 20 years. He had his studio at Cincinnati, where he produced many transcripts of local scenery and secured the patronage of the not numerous, but even then, liberal art collectors of the West. His success enabled him to visit Europe, where he spent some years at Düsseldorf, painting under Hans Gude. Already well grounded in his work, his progress under this efficient master was rapid, and in 1864 the young western landscape painter returned to America, one of the most accomplished artists of his day. He selected New York City as the

scene of his future labors, and here he has since been at home. His summer's work has been accomplished in the Adirondacks, where he has long had a rustic studio, in New England, and various sections of the south and west. He has also revisited Europe and painted many subjects from his travels. As a painter of the wild and rugged scenery of America, from a poetic standpoint, Mr. Wyant has no superior. To him the appeal of nature is always romantic rather than dramatic and his pictures are a series of painted sonnets upon our native scenes. In 1869 Mr. Wyant became a National Academician, after only a year's probation as an Associate. He was one of the founders of the American Water Color Society and is a member of the Society of American Artists.

200. Down Keene Valley

A dark and tempestuous night is yielding slowly and unwillingly to the day. The first light struggles in a sky banked with leaden clouds. In this gloomy wilderness of tangled thicket and tempest-ravaged hillsides, a cabin is seen on an elevation at the right, and on the left the foreground is brightened out of its blackest gloom by a pool, whose surface returns a pale salutation to the dawn. Signed at left.

201. The Stubble Field.

A hillside rising towards the right and crowned with trees, is covered with the stubble of a cornfield, brown from the frost. An extensive distance at the left makes a broken horizon against a dark, cloudy sky, in which the light is centralized in a lofty bank of cloud. Signed at the left and dated 1878.

202. A Cloudy Morning—Keene Valley.

The day is struggling with a stormy sky, rifted by winds which torment the wild landscape into fluttering fury. The darkness of the rising tempest lowers sullenly on the horizon at the left, rendered the more sinister by a lurid gleam of light across the landscape. Signed at the left.

203. Mountain Brink in the North Woods.

The vapors of early morning curl along the crests of the purple shadowed hills that form the horizon. In the middle plane, at the left, a ruined cabin shows its shattered walls on

the further shore of a stream. In the foreground, from the right, cattle approach the water down a hilly track, on which grows a stunted tree. Signed at the right.

204. A Mountain Road.

In the foreground at the left a rough road crosses a mountain ridge. Behind it, to the horizon, reaches a vast wilderness of many variations of surface. The smoke of brush fires here and there mingles with the moist vapors of a gray sky threatening showers. Signed at the left.

205. October in New England.

The fires of summer linger to warm the landscape. In the middle grounds the white walls and red roofs of a farm house are reflected in a stream. At the right, in the foreground, cattle come through a grove to drink. The powerful color of the landscape is made harmonious with an intense blue sky. Signed at the left.

206. The Cabin Near the Pond.

A lonely settler's home in the Adirondack wilderness, with early dawn lighting the sky. Trees hem the pond in. In the middle ground the cabin shows upon its marge. Early as is the hour, a woman begins her laborious day by dipping water from the pool. Signed at the left.

207. Promise of Rain.

A storm has gathered over a country burnt out by the heat of midsummer. The clouds, bursting with rain, shadow the foreground as they roll over the hills. At the right they have not yet darkened the farmhouse, nor blotted out the brightness of the sun in the sky behind it, upon which, however, they make a swift and certain advance.

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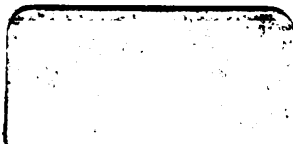
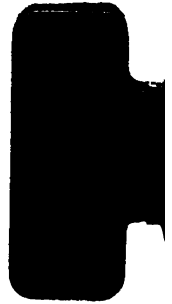


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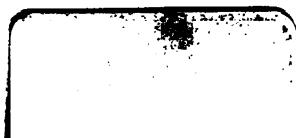


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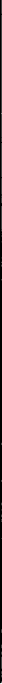
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